

TWENTY-FOUR PAGES

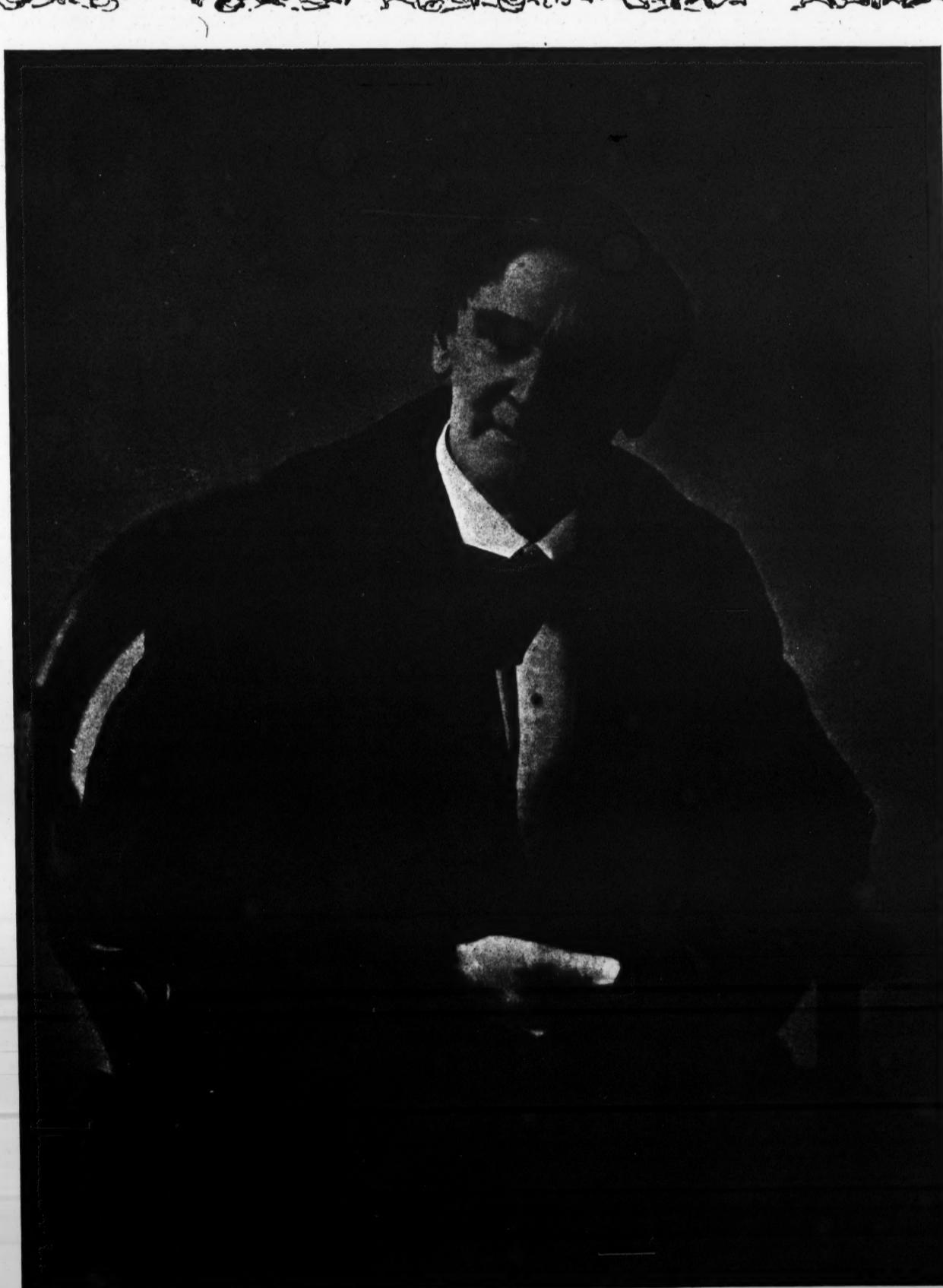


THE NEW YORK DRAMATIC MIRROR

VOL. LII., No. 1,340.

NEW YORK: SATURDAY, AUGUST 27, 1904.

PRICE TEN CENTS



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JOSEPH JEFFERSON.





WOULDN'T it be great fun to have a negro theatre in new York? A theatre where negro companies produce negro plays, with negro music?

Last week I dragged Aunt Jane to the New Star to see the Black Patti Troubadours, and riotous was our reward. We boarded a Madison avenue open car and rode triumphantly northward in a crowd so disposed as to color that it looked like a checker board. White jump black, black jump white, and no king row. There was a lovely fight about politics on the back row, and the conductor was slightly—not fatally—injured. When the fight was over and all the strong names called we sailed gayly on to the New Star, and saw some elegant life size posters, chiefly in red and yellow, of course with black predominating. Every woman, without regard to age, color or previous condition of servitude (it didn't matter in the least whether she had ever been married or not), turned green at sight of the Black Patti's diamonds.

Inside the theatre there was the same checker board appearance, black and white and not a king in sight, and everybody happy.

Looney Dreamland was the offering, and it was quite crazy enough to be lively. The moments trod rudely upon each other's heels to see what was happening, and something was always happening. There wasn't a dull, heavy or yawning second. The comedians were what comedians were designed to be, laugh stirring, and John Rucker's dolorous "Give Me the Leavings" hit us, Aunt Jane, myself and the whole checker board, as hard as, though in a different place from, the Black Patti's "Suwanee River." That was what I meant to say, the Black Patti's "Suwanee River." The song seems to be hers. I've heard nearly everyone sing it—Olara Louis Kellogg and Lilian Nordica and the light complexioned Patti herself—but the song will always seem to me to belong exclusively to the stopt negro woman in white who, her face grayish under the lime-light, sang it with tears and longing and heartbreak in her voice.

The note of wildness, always wailing in a few minors in negro music, found its expression in the lilting song and chorus, "Maid of Timbuctoo," and a broad Florida plantation, where stray moonbeams played grotesque shadowy tricks with black marshes, stretched before the eyes of our fancy as the chorus crooned "Lazy Moon."

In the wings, where we went for a closer view of Madame Sissieretta Jones, of Providence, the Black Patti, we met Bob Cole, who staged the piece between such odd jobs as writing "The Evolution of Negro Music" and "Under the Bamboo Tree."

Aunt Jane warmed up to the slender, modest, self-possessed young man.

"He—he's—a gentleman," she gasped, when we were well aboard the downtown car.

"There are others," I returned, more vehement than original, remembering George Burleigh, the tenor of Dr. Rainsford's church, and half a dozen other dusky gentlemen I know.

I would like to see a negro theatre in New York. My motive is purely one of pleasure. I decline to discuss color lines or race restrictions or finances. Why do people go miles to see a negro camp-meeting or cross the city to go to a negro church? Because the ardent temperament and childlike enthusiasm of the black race amuse them—because over-civilization sighs for unveneered naturalism.

Colored people will not support a theatre for colored people alone. They want to go where white audiences do, see what their paler cousins enjoy. This, John J. Nolan, of the Black Patti Troubadours management, tells me is the argument against a negro theatre.

"It was tried in New Orleans and failed," he said.

But New Orleans—dreamy and delightful city!—is far from New York. It likes what it likes, and likes it continuously. New York is a varietist. It requires occasional tobacco for its jaded appetite. A theatre where colored talent plays to white and colored audiences, it seems to me, is worth experiment. Or a combination season, offering Williams and Walker for one engagement, Black Patti for another, and a musical plantation drama, in which Will Marion Cook's talented little wife, Abbie Mitchell, should be the feature, and perhaps a negro comedy, with little or no music, for the negro is by nature dramatic, would be a fine fillip for loss of theatrical appetite and for a study of human nature in the

raw. Will Marion Cook and Cole and Johnson could furnish us music enough, Paul Lawrence Dunbar lyrics enough, and there are negro artists to furnish us talent enough for a long and jolly season.

The society matron who made Ada Walker's dancing the feature of her Newport entertainment would probably be moved to give box parties at the negro theatre, and the men who gave a monkey dinner would lose nothing of remaining dignity by making the negro playhouse fashionable.

Incidentally, the choruses would furnish an object lesson to the languid ladies who stand around with sleepy eyes in some of the lighter colored musical productions. The vim and go of negro chorus work are a joy to the eyes of those who hate languor, especially languor out of time and place, and who welcome temperament, which, after much comparison of many definitions, I have defined to my own satisfaction, at least. Temperament is the capacity to enjoy and to suffer.

Mrs. Wiggs of the Cabbage Patch advises us "Not to die 'fore your time. Lots of folks is walkin' around jes' as dead as they'll ever be." And there, I think, we have the negro's power to fascinate an audience. Whatever may be the shortcomings of the colored race, it has the chief element of fascination. It is intensely alive.

Variously, and with awful results in the way of the return throwing of the hammer, have persons dared to say that the American stage is defective in drawing-room illusions

Richard Mansfield said, in a not at all belligerent address to the graduates of the American Academy of Dramatic Arts, that an actor should be versed, or, failing that, should verse himself, in the amenities of the polite life, because he would need them in his profession. Straightway critics and paragraphers swooped upon Richard, who meant well this time, and battered him to protesting pulp, flinging him one last spurning, "Cad!"

Mrs. Van Rensselaer Kruger then threw her quoit, saying that the lack of polish and carpet knight errantry is the glaring fault of the American stage. Charles Frohman talked back, but I don't recall, and didn't realize at the time, that he said anything. The vagueness was perhaps due to lack of familiarity with the subject.

But we learn from our critics, and it is only one step from admitting to ourselves our weak points to presentably patching them up. The fault, if it exists, is less observable among the women than the men of the American stage. Of our visitors, Kyrie Bellew is probably the model in the indefinable art. Of our home products, John Drew possibly leads in easy address and the trifles that make up the sum of the stage semblance of good breeding. A score of our sterling actors may carry it about in their pockets, but they neglect to take it out. Even Wilton Lackaye, who, I brazenly confess, is one of my idols, disappointed me by making love much as he talked stocks in 'The Pit.' I know he would answer, if I met him to-morrow in the flesh, that Curtis Judd was a man of business, nothing more; but it is a woman's privilege to refuse to be convinced, and if Mr. Lackaye had injected a dash of Romeo, or of Brummel, or of Chesterfield—just a pinch—into the lawn fete and opera scenes, we girls would have been better pleased.

Do not our actors often sacrifice elegance to force? That is what we think in chocolate row, at any rate, and chocolate row must be pleased.

We are all speculating whether our dear Dustin Farnum would be a darling or a disappointment in evening clothes.

THE MATINEE GIRL

AT THE LEAGUE.

The regular monthly dramatic meeting at the Professional Woman's League, last week Monday, was well attended. Francesca Redding though disappointed by the non-appearance of several artists, successfully arranged and presented gracefully over the programme. Saldee E. Burgoline Larned played her own composition, "Caprice," and accompanied. Miss Larned is a pianist of rare ability. Emerin Campbell, recently of the Sadie Martinot company, recited "My Persian Prayer Rug." "The Postage Stamp" and "Evolution," by Langdon Smith, with the most refreshing grace, daintiness and artistic expression. In response to a vigorous encore she gave "Peter Moody." Ralph Vale sang "Because You Are an Old Sweetheart of Mine," "Dear Old Girl," and "Hannah, Won't You Open That Door?" in an entertaining manner. Miss Redding closed the programme by giving her original monologue, entitled "Breaks," which is replete with wit, humor, and is delivered with charming individuality and good dramatic effect.

ENGAGEMENTS.

Virginia Brissac, as Isabella, with White Whittlesey, in "The Second in Command," Soldiers of Fortune and Heartsease.

Fay Wallace, for the Belasco and Mayer Stock company, at the New Belasco Theatre, Los Angeles.

Frank Hatch, by William T. Keogh, to direct rehearsals of The White Tigress of Japan.

Bert P. Perkins, by Garland Gaden, as treasurer and acting manager of the Laura Lorraine company.

Mr. La Vern Titus, with Harry Doel Parker, for the Minister in Under Southern Skies (Central).

Arthur Griffith-Hughes, baritone, who was with the Century Players last season, has been engaged by The Grand Opera of Chicago, to tour in November and December in concerts through the Middle West. He also has an opportunity to tour with Nine David.

Douglas J. Wood, for the past three seasons under the management of David Belasco, has been engaged by Colonel Savage to originate a part in The College Widow, which will open in Washington on Sept. 12, later coming to the Garden Theatre for a run.

Burton S. Nixon, by Gordon and Bennett, for the Juvenile lead in A Royal Slave, Northern company.

Cyril Raymond, by W. A. Brady, for the role of David in Way Down East.

Gertrude Clark, by Henry W. Savage, for The Turtle Dove in Woodland.

Dan Collyer, by Henry W. Savage, for McGowan in The College Widow.

Helen Ware, by Wagenhalls and Kemper, for Princess Marie in Reurrection, and Celia in The Kreutzer Sonata.

Harriet Willard, for Lena in Arizona, No. 1 company.

THE DRAMA IN MADRID.

The Spanish Capital Enthusiastically Greets a New Genius, Enrique Borrás—Notes.

(Special Correspondence of The Mirror.)

MADRID, Aug. 6.

A new star of great brilliancy has arisen in Madrid, to delight all Spain and Spanish-speaking countries—Enrique Borrás, the young Catalan actor, who, during his remarkable three weeks' engagement at La Comedia, has demonstrated once more, for the confusion of blind if potential authorities and the cheering of unrewarded genius, that "A prophet is not without honor save in his own country."

Borrás came to La Comedia, that fashionable theatre usually given over to foreign stars and their companies, as a result of what the Madrileños are pleased to term inconstancy on the part of the fair Mariani, who evidently has preferred Mexican to Spanish triumphs.

He was heralded as the first actor of Catalonia, but it now develops that this was the estimate, not of Barcelona, but of those few Madrileños who had seen him in that city, and who prevailed on him to lay siege to no less a stronghold than royal Madrid, and to claim his laurels at the hands of Spain's most critical and exacting public.

That he is not only the first actor of Catalonia, but of Spain, is boldly asserted by Alejandro Miquis, and if his judgment is questioned his sincerity will not be, for the fondness of the Castilian for his own sonorous language amounts to a passion, and Borrás played his engagement in his native Catalan, save only Dicenta's great drama, Juan José, in which, be it said, his enunciation was wholly satisfying, thus proving his eligibility for the national Spanish theatre.

It has leaked out that an extended engagement at La Comedia was prevented only by an urgent, nay, a beseeching, call from the management of the first theatre of Barcelona, and the young actor, while finding sweet the praise of strangers, doubtless could not resist the triumphs awaiting him in the great northern city, where he had worked and dreamed his way to fame, often with a heavy heart, but never without ardent faith in his ultimate reward.

Meantime a diverting row is on between Madrid and Barcelona critics, and Spain, which follows the activities of its theatre with the avidity that America devotes to athletics, is delighted to have so absorbing a topic as a newly discovered genius, and does the matter full justice in conversation and print. Madrid, naturally jubilant over its find, taunts Barcelona with chasing after foreign gods, while ignoring the treasure it undeservedly possessed, with seldom darkening the doors of the Teatro Romea, where the struggling artist bravely and hopefully presented the plays of Guimerá, Rusiñol, Iglesias and Crehuet. And when some inquisitive visitor from Madrid made his way to the Romea, and afterward warmly extolled the actor, he was regarded with kindly indulgence by the mighty of Barcelona's literary and artistic circles. That these same Madrid enthusiasts had the courage of their convictions is proven, not less than the fact that they knew a good thing when they saw it.

But the delectable part of this whole affair is Barcelona's reply. The Barcelona critics and art world generally have not praised Borrás, foresooth, because they did not want to spoil him; an affectionate prudence, a fatherly care for the young actor's slow and rounded development have deterred them from offering him what they term "bombo," which means "the big drum," and which to the American immediately suggests all manner of native slang phrases. This pompous announcement on the part of Barcelona is received in Madrid with a joy that is little short of diabolical, and the more the Barcelona critics protest the louder laugh the Madrileños. "Could anything be more delicious," they ask between gasps, "than these mental reservations of the critics, who, overcoming their inclinations for their love of art, have denied to this great actor the laurels that have sprung for him from Catalan soil?" A song that should be immortal if it isn't, begins "There is nothing so good as laugh—ha-ha!" and I am glad to pass Madrid along.

In all seriousness, the acting of Borrás has been a révélation. Scarcely out of his twenties, if he is that, he has mastered that phase of his art which is of first importance, the power of absolute transformation, so that in the character of to-day the creation of yesterday leaves no trace. Local critics declare that he changes his personality as another actor does his costume. As I have said, Borrás has confined himself to Catalan plays, with one exception, presenting the works of Guimerá, Felit, Rusiñol, Crehuet and Iglesias, and winning unstinted praise in all save one, Mary Cielo, of Guimerá, and even in this his remarkable performance of one of the most exacting roles in modern Catalan drama, that of Said the Algerine, has deserved the admiration of the older critics who have seen the two great Calvos, Ricardo and Rafael in this role, and who have felt there is something to be desired in the younger actor's interpretation.

Borrás is of medium height, elegantly proportioned, in coloring neither light nor dark, with a classic modeling of feature that recalls the established Greek ancestry of the Catalanes. Indeed, the genius of Borrás affords but another point for comparison with a race whose ear-marks are visible in the works of the great Catalan playwrights of our day.

After the triumph of this actor the most noteworthy has been that of the beautiful young star, Rosario Pino, who appeared in Lavedan's Catalina and Pérez-Galdós' Realidad at the Comedia, originating the role of Augusta in the latter. It is rumored that if Borrás comes to the Comedia for next season the beautiful Rosario will be his co-star, this plan of co-starship being, as you know, favored and really demanded by Spanish playwrights, who write the leading parts for man and woman in such a way that the artistic success of an evening depends on the work of the artists rather than preponderance of a given role; and the occasions are not rare when the leading man and woman are so delightfully mated as to evenly share the honors.

Your scribe cannot concede, however, what is being asserted by some of the Madrid critics, that la Pino is the greatest living Spanish actress; for he believes that while la Guerrero keeps her work at its present height of excellence, nay, continues to ascend in her art, as she does each year, that she rightfully will retain the title, pre-eminent. An actress who can safely make the transition, within the week, from one of Guimerá's tragic peasant-women to a creation, light as thistle-down, of Moreto, as that of Diana in El Desdén con el Desdén, need not fear for her laurels.

As Thuillier, who has been touring the

Americas, goes to the Princess Theatre with a fine repertory, the coming season promises greatly.

A new drama by Angel Guimerá, and a comedy by Pérez-Galdós, in which it is predicted he will repeat last season's victory, are among the talked of events.

As for the silly season, which is Summer in Madrid, as everywhere, there has been so dearth of popular amusement, consisting first and always of the "zarsuela," or one act musical comedy. The favorites have been Gloria Pura, of País; Cruselles, Calleja and Lío La Buena Mesa, of Muñoz; Foglietti, Regino and Frutos, El Pobre Valbuena, of Torregrossa; Valverde, Arniches, and Alvarez, and Los Picaros Celos, of Arniches; Giménez and Carlos Fernández Shaw, whose name and bearing suggest a Saxon ancestry. There has been, too, an operetta in three acts, by Delteil and San José, called Los Tejedores, in which the central figure is Christian II of Denmark, and which has been well received. As you observe, four authors frequently collaborate, and each is given due prominence in press and on the billboards. Considering that each has usually from three to five names, in accordance with the Latin custom of employing the maternal as well as the paternal name, a degree of considerateness is denoted on the part of management and press alike.

Other musical events have been a production of Geisha, by the Tomba Opera Company, and a musical comedy, entitled San Juan de Luz, in which the "titles," Julia Fons and Luisa Ruiz Paris, looked sweet in chic bathing costumes of apricot and lavender, respectively. It is needless to add the action of this bright little skit takes place at the seashore, and that all Madrid flocked to see it, the weather being warm.

WALLACE GILLPATRICK.

GOSSIP.

During a performance of Tiger Lily by the Minnequa Stock company at Pueblo, Col., last week, Preston Kendall, the author of the play and the impersonator of the principal character, had a dangerous fall from a horse in a race scene. He was, however, not injured.

The Edison Theatre, at Port Huron, Mich., was destroyed by fire July 22, leaving the city without a place of amusement.

The People's Theatre on the Bowery this week returns to its old policy of presenting Hebrew plays.

Mr. and Mrs. Harry C. Browne (Edith Clinton) have been engaged by M. B. Raymond to play the parts of Colonel Bonham and Miss MacCallum in the Eastern Arizona company. Mr. Browne has been engaged during the Summer at Poll's Theatre in Hartford with the Daniel Ryan Stock company.

Mrs. T. J. Boyle has sold her interest in Two Little Sailor Boys to J. Gordon Edwards, and will devote her entire attention to her stock company at Nashville, Tenn. The tour of Two Little Sailor Boys, which opened at the West End Theatre Saturday night, will be under the direction of George H. Brennan.

Hilliard Campbell, the light opera baritone, who last week returned from a long engagement at the Arena, Montreal, was immediately engaged for a season of three weeks with the Whalom Park Opera company at Fitchburg, Mass. He opened last night (Monday) in the principal baritone role in Falda.

Florence Roberts, under the management of Frederic Belasco, will open her regular season at the California Theatre, San Francisco, late in August. She will remain there four weeks and will then visit the principal cities of the West. Included in her repertoire will be Tess of the D'Urbervilles and Marta of the Lowlands.

John Drew began rehearsals of The Duke of Killicrankie at the Empire Theatre last Monday.

Harry E. Willard, now in his fourth season with the Bellows Stock company in Denver, will open his regular starring tour, in Captain Racket, on Sept. 12. The tour will embrace the larger cities of the West and South.

Ward and Vokes have reconsidered their intention to dissolve partnership, and will be seen again this season in A Pair of Pinks as co-stars. Mr. Ward is at his Summer home at Crescent Beach, Mass., having recently returned from Europe.

Mary Servoss closed an engagement as leading woman of the Weber Stock company last week, and has been engaged by Lincoln J. Carter as the leading woman in Too Proud to Beg.

May McKay and Harry J. Lane were married at the Little Church Around the Corner on Aug. 11. Mr. and Mrs. Lane will be members of The Ninety and Nine company this season.

Bertha Galland, who has been spending the Summer at her cottage at Siasconsett, will make a short trip to Europe before beginning her season early in October. Orrin Johnson is to be her leading man. J. Fred Zimmerman, Jr., her manager, will return from Europe this week, bringing with him several plays for Miss Galland's future use. Among them is La Dedale, upon which he has an option.

Mr. and Mrs. Archie K. Christie (Georgia Lee) will close their engagement with Sumner's Stock company at Hamilton, Ont., on Aug. 25, and will immediately join Charles Lamb Murray's Comedy company, to play leads and heavies, respectively, for the coming season.

Ida Rene, the English singer who has been engaged by the Shubert Brothers to appear here this season, sailed from Liverpool for New York last Friday.

Florence Wickham, who was engaged in Europe by Henry W. Savage for his production of Parsifal, arrived in New York last Wednesday.

Rachel Goldstein, with Miss Louisa Beaton in the stellar role, will be the attraction at the New Star Theatre Labor Day week.

last performance of David Garrick. Mr. Edwards in the title-role displayed all that talent and ability that have characterized his work heretofore, and met with much hearty commendation from his audience. Jane Wheatley, Louise Lander, and Frank Sylvester were the other valuable adjuncts to the success of the play. The attendance is very satisfactory. The theatrical performance is preceded by a troupe of Japanese acrobats, who do an interesting turn, and Professor Fischer's orchestra is an open air concert feature.

Colonel W. H. Bowles is in town preparatory to the opening of the Tuane and Crescent theatres. There is considerable activity at all the theatres and when the season opens there will be much competition, as New Orleans will have to support nine theatres.

COLUMBUS.

The Grand Opera House opened its season 13, 14, presenting Vocal's Big City Minstrels. This organization is considered a local one here, since its proprietor is a resident of the city and its ranks are recruited largely from minstrel folk who Summer here. The programme it gives this season possesses many attractive features, and will without doubt continue the prosperity the co. met with on its tour last season.

The Empire Theatre, which opens its new season of stock presentations 28, is undergoing many repairs and improvements. In addition to these the management announces a new leading woman, Beryl Hope, who has headed the stock co. in Milwaukee and Montreal. Lee McCrea Webster has also been engaged to take the juvenile comedy roles.

At the High Street 15-17 A Working Girl's Wrongs stirred up the compassion and sympathy of good crowds, and 18-20 For His Brother's Crime furnished a satisfactory amount of thrills and excitement.

J. CLARENCE SULLIVAN.

CORRESPONDENCE ALABAMA.

MOBILE.—MONROE PARK THEATRE (M. McDermott, mgr.): Dark.—ITEM: The report published in last week's issue of *The Mirror* that the Daisy Thorne Opera co. stranded here and that several members of the co. were unable to leave the city and the chorus was powerless is utterly untrue. Since the co. discontinued the co. has been without a chorus, and further the principals were able to leave the city immediately after the closing of the co.

TUSCALOOSA.—ACADEMY OF MUSIC (Myer and Walker, mgrs.): Robson Theatre co., Fred Thomas, manager, organized and opened season here, opening in *A Romance of the South* 8-13; co. did clever work, though short of force, several members failing to arrive promptly. Plays: *Romance of the South*, Roanoke; *The Backwoodsman*, Cast Adrift, Camille, Jarden Joskins; business fair.

ARKANSAS.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, mgr.): Boston Ideal Opera co. closed successful two weeks' engagement 8-13, presenting *Martha, Giro-Giro*, Bohemian Girl to good business; audience pleased.—ITEM: Manager Taylor has secured a strong vaudeville co. for the remainder of the season.

PINE BLUFF.—FORREST PARK THEATRE (Julius Leitner, mgr.): The Julians closed their engagement, owing to very light attendance, and left city.—ITEM: Manager Leitner was thrown from his horse the other day, and seriously hurt. The animal became frightened and ran away with him.

MARIANNA.—IMPERIAL THEATRE (I. B. Kastensteiner, mgr.): Season opens Sept. 3 with *Billy Kersand's Big Minstrels*; Billy is always welcome here and never fails to please; will greet him with big house.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Henry Miller 24-27.—BURBANK THEATRE (John Moroso, lessee): The Senator was offering for two weeks 7-13, and it goes without saying the Moroso co. added another name to their already long list; attendance for the week splendid. In the Palace of the King 14-20.—GRAND OPERA HOUSE (Clarence Drown, mgr.): Woman Against Woman, a melodrama full of hair pulling situations, held the boards 7-13, and, of course, all of the old regulars were in line for their tickets. Camille 14-20.—CASINO THEATRE (Wyatt and Moroso, lessees): The Olympia Opera co. gave us *Giro-Giro* 8-14; the opera is a wonderful one, and offers good ensembles for the chorus, it proves a decided success. When Robert Comes to Town 21.—ITEM: Louie Bellone, this city's great musical benefactor, has about completed his bookings for the coming season, and says that never before has Los Angeles fared as it will the coming winter. D. W. CARLTON.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): The Hon. John North 7-13; performance and attendance only fair. Humphrey-Chapman co. 21-27. Henry Miller 29-30.—YE LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop co. in Hills of California 8-14; excellent attraction; good business. Tennessee's Dixie 15-20.—ITEM: Negritto and Belano are not under way between Hall and Barton, and Belano and Mayer whereby the latter may secure a sublease of the Macdonough Theatre. If they succeed in securing same it is their intention to form a stock co. and operate the house on the same lines as their Alcazar Theatre, San Francisco.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Popular vaudeville July 31-13 to satisfactory business. Humphrey-Chapman co. 14-20. in repertoire. Eleford's co. one or two weeks comencing 29.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): Grattan and De Vernon Stock co. 1-6. Plays: *Camille*, *Roanoke*; pleased large houses.

COLORADO.

LA JUNTA.—THEATRE (W. S. Talbert, mgr.): Noble Dramatic co. Plays: *The Witch's Son*, Under the Old Oak, The Gold King, A Throne Beyond, Beyond the Gates of Paradise, Reuben Glue, Gay Tomboy, a collection of good songs, etc. ITEM: Frank Powell, pianist with Noble's co. and Ethel Potter, of La Junta, were married Sunday afternoon, 13, and left on the evening train for the East, where they will spend their honeymoon, after which they will return to La Junta, where they will make their future home. Miss Potter is heiress to one of the largest cattle ranches in Southeastern Colorado.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Kempton's Comedy co. 8-13; good business. Wizard Victor Lee 15, 16.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Season opens with Kyrie Belieu in *Ram's* 29.

CONNECTICUT.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Edna Wallace Hopper gave ordinary vaudeville entertainment to a small and sadly disappointed audience 13. Bryan Brothers' Eight Bills 16; same time-worn entertainment; fair business. Military Mad 17; medium size audience.—NEW LONDON OPERA HOUSE (J. P. Neillan, mgr.): Fay Foster co. 19, 20. Miner's Americans 26, 27.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Season opened 15 by Brothers Bryne in Eight Bells; fourteenth season of this popular pantomime; entirely new and very handsome scenery; house crowded by enthusiastic audience.

DELAWARE.

WILMINGTON.—LYCEUM THEATRE (Daniel Humphries, mgr.): A Farce 11-13; good house. A Child Wife 15-17; good business. A Child of the Slums 18-20. Peck and His Mother-in-Law 22-24.

ILLINOIS.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mgr.): G. W. Chatterton Jr., red mng.): Season opened with *Billy Kersand's Minstrels* 18; large and pleased house. A Convict's Daughter 18. The County Chairman Sept. 1.—ITEM: A new asbestos curtain was hung during summer.—Among the professionals summer here were W. M. Carroll, of North Brothers' co.; J. M. Stout and Louise Foster, of W. B. Patton's forces; Sara Jane Matthews, of The Runaways; Ural Rottger, of a Chinese Honeymoon; Clem Kirby and Mallory Brothers, Brooks and Holliday.

DECATUR.—POWER'S GRAND OPERA HOUSE (J. F. Given, mgr.): Harry Ward's Minstrels 8; fair performances and light attendance. In the shadow of the Gallows 11 pleased fair house. At Cripple Creek 13; good house. Howard Dorsett co. 15-20 in The Golden Giant Mine, Hooligan's Troubles 22. Bird Center 25. Girl of the Streets 30. Dodge and Bowmen Vaudeville co. 31.

KEWAENE.—MCCLURE'S OPERA HOUSE (F. D. McClure, mgr.): The Holy City 8 delighted fair house. Kennedy Players 15-20. On the Bridge at Midnight 23. Two Little Waifs 25. A Thoroughbred Tramp 27. Over Niagara Falls 30. At the Races Sept. 3.

FAIRBURY.—OPERA HOUSE (Phil Wade, mgr.): Season opens 26 with Over Niagara Falls. At the Races 30. The Little Homestead Sept. 6.

Dora Thorne 7. Denver Express 8. Ingamor 9. A Baker's Child 14.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mng.); W. L. Bushy, res. mng.): Warde's Minstrels 12; fair house. In the Shadow of the Gallows 13; large and enthusiastic audience. York State Folks 18. Billy Kersand's Minstrels 19.

PEORIA.—THE GRAND (Chamberlain, Harrington and Co., mng.): At Cripple Creek 11; good melodrama; fair house. On the Bridge at Midnight 21. Bird Center 22, 23. Over Niagara Falls 28.

JOLIET.—THEATRE (William H. Huishizer, mng.): The Holy City 11; good co. and business. Two Little Waifs 14; fair co. and business. A Friend of the Family 21.

PANA.—NEW GRAND (J. F. Given, mng.): Goodman Band 8; concert fine; small house; pleased. Kersand's Minstrels 9; fair house and co. Convict's Heart 17. Heart of Chicago 23.

ALTON.—TEMPLE THEATRE (W. M. Savage, mng.): White Women 11. Opened season to best satisfaction. Jane Corcoran in Pretty Peggy 20. Billy Kersand's Minstrels 21.

PONTIAC.—FOLK'S OPERA HOUSE (R. D. Folks, mng.): The Holy City 10; fair performance; packed house. The Game Keeper 23.

INDIANA.

LA PORTE.—HALL'S THEATRE (M. R. Marks, mng.): Achermann and Richmond Dramatic co. 22-27 (except 25) which Carl Eckstrom, in *The Modern Viking*, will fill. The Little Swede 9. The Little Outcast 6. The Holy City 13. Under Southern Skies 19.—ITEM: This theatre has been leased by J. G. Bruns, of Chicago, with M. R. Marks as resident manager, also been entirely remodeled and refurbished throughout with new main entrance, at a cost of over \$5,000.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mng.): Henderson Stock co. July 25-30; good co. and business. Plays: Dr. Jekyll and Mr. Hyde, A Mysterious Man, The Littlest Girl, The Mystery of Lynwood, A Southern Romance, Is Marriage a Failure. U. T. C. 20.

HAMMOND.—TOWNE OPERA HOUSE (James Wiegold, mng.): Her Only Sin opened season 14 with fair house; splendid co. Out of the Fold 20. Under Southern Skies 21. The Missouri Girl 27. Over Niagara Falls 28.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, mng.): Under Southern Skies 22 (A Devil's Lane 27). That Little Swede 31. A Little Outcast 5.

NEW HARMONY.—THRALL'S OPERA HOUSE (Arthur Fretagot, mng.): Was She to Blame 6; fair house; audience pleased. A Legal Wrong 13; good house; good performance. Hoyt's Comedy co. 22-27.

ANGOLA.—CROXTON OPERA HOUSE (Raymond Wells, mng.): A Royal Slave 15 canceled. Down on the Farm (local) 18. Two Little Waifs 3. A Devil's Lane 27. The Flaming Arrow 26.

DECATUR.—BOBBIE OPERA HOUSE (J. W. Bobbe, mng.): A Little Outcast 24. Rentfrow's Jolly Pathfinders 29-Sept. 2, Fair week.

IOWA.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mng.): Season opened with Chase-Lister co. 8-13. Plays: The Silver Dagger, Rogue's Gallery, Monte Cristo, Moonshiner's Daughter, Parasifl, Whose Baby Are You; fair houses all week. Girl from Dixie 10. Last Rose of Summer Sept. 2. At the Races 5. Stetson's U. T. C. 10.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mng.): House has been renovated thoroughly. It is now conceded to be the model playhouse on the Western circuit. The preliminary season opens 22 with An Aristocratic Tramp. The Flaming Arrow 26. Too Proud to Beg 27. A Little Outcast 30. A Moonshiner's Daughter 31.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Johnson, mng.): The John Perkins 9; fair business; agreeable departure from ordinary. Rube shows; thoroughly appreciated. The Girl from Dixie 19 canceled. Wizard of Oz 29. The Little Homestead 30. Branch Ring in Vivian's Papas 30.

ATLANTIC.—OPERA HOUSE (G. P. Hubbard, mng.): For Her Sake 13; large house; fine performance. Londale Theatre co. 29-Sept. 3. The Last Rose of Summer 17. The Factory Foundling 21. Two Little Waifs 26. A Little Outcast 30.

SIOUX CITY.—RIVERSIDE PARK PAVILION (Tracton Co., mngs.): The last week of the Summer engagement of Earle and Martell's American Stock co. was marked by crowded houses; engagement very successful.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cole, mng.): Opened season 12 with For Her Sake; fine performance and co.; audience more than pleased. A Little Outcast Sept. 29.

GREENFIELD.—WARREN OPERA HOUSE (E. Warren, mng.): Chase-Lister Theatrical co. Sept. 5-10.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mng.): For Her Sake 21.

KENTUCKY.

ASHLAND.—THEATRE (S. C. Newman, mng.): James Boys in Missouri 17. Why Girls Leave Home 29. In the Shadow of the Gallows Sept. 2. Sun Brothers' Circus 19.

LOUISIANA.

SHREVEPORT.—PARIS THEATRE (Ehrlich Brothers, mngs.): Breckenridge Stock co. 8-14 in Land of the Skies, Irish American, Cotton Blossom, Bashful Admirer, Friend from Japan, Down Where the Cotton Blossoms Grow; good attraction to large crowds. Marie Dale co. opened 14-20 in A Woman's Power to audience; fair co. Boston Ideal Opera co. 21-27.

BANGOR.—OPERA HOUSE (F. A. Owen, mng.): Fenburn Stock co. 22-27. Aubrey Stock co. 29-Sept. 1. Eight Bells 2, 3. Volunteer Organist 5. Silver Slipper 7.—CITY HALL, OLD TOWN (Woodman and Jordan, mngs.): Kelley and Bates 22-24. Bennett and Moulton co. 19-24.

EASTPORT.—MEMORIAL OPERA HOUSE (Willibor A. Shea, mng.): Garside, Condit and Mack Stock 18-20. Bennett and Moulton 29-31. Volunteer Organist Sept. 2. Way Down East 6. Klark-Urbans co. 12-17.

CALAIS.—ST. CROIX OPERA HOUSE (Wilbor A. Shea, mng.): Garside, Condit and Mack Stock 15-17. Bennett and Moulton co. 22-27. Volunteer Organist Sept. 1. Silver Slipper 6. Way Down East 7.

BRUNSWICK.—TOWN HALL (James F. Snow, mng.): Open for season Sept. 12.—ITEM: The house will be booked by the One-Night Stand Bookings Exchange.

LUBEC.—COLUMBIAN OPERA HOUSE (Wilbor A. Shea, mng.): Garside, Condit and Mack Stock 18-20. Bennett and Moulton co. Sept. 1-3.

MARYLAND.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mng.): Human Hearts 30. Sign of the Cross Sept. 6. Joe Welch in The Peddler 8. Miss Bob White 10. Macbeth 14. Wedded and Parted 15. Slaves of the Mines 24.

MAINE.

BATH.—COLUMBIA THEATRE (Oliver Moses, mng.): Harvey and Gage Co. 15-20; fair audience; co. pleasing. Plays: A Nutmeg Match, Hearts of the Blue Ridge, Rachel Goldstein, A Tennessee Romance, Lost in the Pacific, in North Carolina, Jerry McAnally Stock co. 22-27.

BANGOR.—OPERA HOUSE (F. A. Owen, mng.): Fenburn Stock co. 22-27. Aubrey Stock co. 29-Sept. 1. Eight Bells 2, 3. Volunteer Organist 5. Silver Slipper 7.—CITY HALL, OLD TOWN (Woodman and Jordan, mngs.): Kelley and Bates 22-24. Bennett and Moulton co. 19-24.

PIITSFIELD.—COLONIAL THEATRE (James P. Sullivan, mng.): Dockstader's Minstrels 13; crowded houses; fine performances. James T. Powers in San Toy 18. Aubrey Stock co. 23-26. West's Minstrels 27. Woodland Stock Sept. 1.—ITEM: Augusta Perry, of this city, will join E. O. Rogers' Stock co. at Phelps, N. Y. 29.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mng.): Season opens 15 with Gordon and Bennett's A Royal Slave; good advance sale. The Star Girl 26. Woodland Stock co. are rehearsing at Academy.—JEFFERS THEATRE (T. D. Bamford and Sam Marks, mng.): Season opened 7 with Jameson and Sam Marks. ITEM: Scenic and Stage Effects 14-17.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, mng.): A True Born American to capacity business and gave excellent satisfaction. Other plays: Monte Cristo, In the Service of Mankind, The Church Across the Way, Mansion of Aching Hearts, Parasifl. The

ILLINOIS.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Chatterton, mng.): G. W. Chatterton Jr., red mng.): Season opened with *Billy Kers*

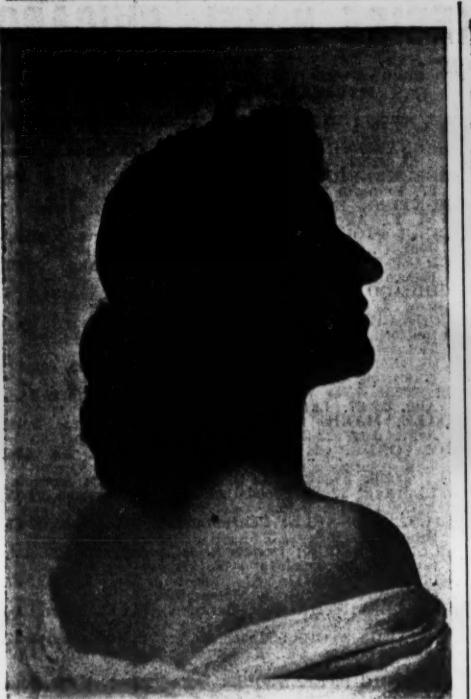


Photo by Baker, Columbus O.

Julia Ralph, who has just finished an engagement over the Keith Circuit, was headlined by the Boston "Journal," as shown by the following notice, when playing in that city. She has been engaged this season for her original part in *The Fatal Wedding* and will be featured. Next season Sullivan, Harris and Wood will star Miss Ralph.

JULIA RALPH EXCELS IN IMPERSONATIONS

Clever Young Woman Delights Audience at Keith's This Week, Among Other Well-Known Entertainers.

"Julia Ralph was one of the big entertainers. She was heard in her specialty called 'After the Matinee,' in which she gave imitations of actors and actresses. They are not the stereotyped impersonations, either. Her imitations of different types is something to wonder at, too."—Boston "Journal," Aug. 9, 1904."

Moonshiner's Daughter 25. The Devil's Lane 29. Ten Nights in a Bar Room Sept. 3.

MANISTEE.—RAMSDELL THEATRE (Robert R. Ramsell, mgr.): Two Merry Tramps 9; good performance; fair business. Uncle Josh Sprucey 13; matinee and evening; good performances and business. William Owen in *The Lady of Lyons* 18. Harry Shannon in *The Banker's Child* 25. Under Southern Skies 27. Her Only Sin 30.—**ORCHARD BEACH CASINO** (Charles M. Southwell, mgr.): Uncle Josh Sprucey 14; matinee and evening; good performance and business. Next season Sullivan, Harris and Wood will star Miss Ralph.

HANCOCK.—KERBEDGE THEATRE (Ray Kerbridge, mgr.): A Texas Steer 10 pleased large house; co. excellent. Sweet Clover 13; matinee and night; pleased two large houses; good co. Clara Mathis Stock co. opened 15-20 with Tennessee's Partner; pleased large house; good co. Other plays: A Daughter of Erin, Nell Gwynne, A Royal Spy, A Wife's Mistake, Only a Soldier Boy, Silver Dagger. —ITEM: The Texas Steer co. attended the Elks' picnic at Freda 11 and reported a good time.

OWOSSO.—OWOSSO OPERA HOUSE (Cooney McLanahan, mgr.): Coon Hollow 13 opened the season; co. good; fair houses. A Country Kid 19. Si Plunkard 24. A Royal Slave 26. Devil's Lane Sept. 6. Clara Throp 10. My Wife's Family 15.—**McCURDY'S CASINO** (Dan T. Guidian, mgr.): Marquette Stock co. still hold the boards, producing Our Hired Girl and A Child Stealer.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Winninger Brothers' Own co. 14; large business; co. very good. Uncle Josh Sprucey 15; light business; co. mediocre. Two Merry Tramps 20. Coon Hollow 21. Hunt Stock co. 25-27. Holy City Sept. 1. Under Southern Skies 8.

ST. JOHNS.—ALLISON THEATRE (O. L. Eisler, mgr.): Roden Stock co. 15-17 pleased good houses. A Country Kid 22. A Royal Slave 24. The Donkey Express 27. The Hoosier Girl 29. Mr. Dooley's Wedding Day Sept. 3. Clara Throp in A Doll's House 7. Devil's Lane 10. My Wife's Family 14.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Si Plunkard 4; S. E. O.; excellent satisfaction. A Friend of the Family 6; excellent co.; good house. Her Only Sin 17. Sandy Bottom 20. Under Southern Skies 23.

MUSKEGON.—THE GRAND (Harry Banjo, mgr.): House opens 24 with Under Southern Skies. Her Only Sin 28. The Holy City 30. Arizona Sept. 1. The Moonshiner's Daughter 4, 5.

ADRIAN.—NEW CROSSWELL OPERA HOUSE (C. D. Hardy, mgr.): Down on the Suwanee River 12; co. very good; satisfaction; good house. Regular season opens 21 with The Royal Slave; good house; play well received. Si Plunkard 17.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Si Plunkard 16; good house; pleased. Her Only Sin 20.

IRON MOUNTAIN.—Uncle Josh Sprucey 18; good production; well received by large audience. The Holy City Sept. 2. Under Southern Skies 7.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Si Plunkard 13 pleased fair house.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Uncle Josh Sprucey 17.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Held, mgr.): Jack Hoefler Stock co. 8-13 in The Black Flag, The Lynwood Mystery, Way Back East, Camille, The Divorce Case, Michael Strogoff; good business. Way Out West 29. The Heart of Chicago Sept. 6.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): Fabio Romani 14; fair audience; fair co. Sweet Clover 21.

BRainerd.—OPERA HOUSE (C. P. Walker, mgr.): A Texas Steer 15; good performance; fair house. Sweet Clover 22.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): On the Bridge at Midnight 9; fair house; good co.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Jack Hoefler Stock co. 15-20. Two Merry Tramps 30.

MISSISSIPPI.

PORT GIBSON.—OPERA HOUSE (Davidson and Fisher, mgrs.): Has just closed successful summer season of operas and dramas. Venture proved financial success. House has now been turned over to the painters and decorators, prior to their opening of regular season Sept. 5 with the Robson Theatre co. —ITEM: J. L. Fisher is now in Chicago in the interest of his firm, with headquarters at the Criterion Theatre.

MISSOURI.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Season opens with For Her Mother's Sake Sept. 2. Finch and Howell's Minstrels (white) 7. Mahara's Minstrels (black) 16. —ITEM: Prospects for season are good, with the completion of Burlington cut off from Mexico to St. Louis.

JOPLIN.—NEW CLUB THEATRE (Crawford Zehring and Philey, lessees): Uncle Josh Perkins 14.

good business; pleased. A War of Wealth 15; top-heavy house; good co. What Woman Will Do 18. Broken Heart 21. North Brothers' Comedians 22-27. **SEDALIA**.—WOOD'S OPERA HOUSE (H. W. Wood, mgr.): Uncle Josh Perkins 12; fair co. and business. North Brothers' Minstrels 15-20. —ITEM: North Brothers should play to good business, as they show during Missouri State Fair week.

KIRKSVILLE.—HARRINGTON THEATRE (F. M. H., mgr.): Uncle Josh Perkins 10; top-heavy house; fair performance. Ward's Minstrels 13; good house; performance good in spots.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. B. Hayes, mgr.): Season opened with What Women Will Do 15; pleased capacity house. Billy Kersands' Minstrels 25.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Uncle Josh Perkins will open the house 16. Devil's Lane 26. Tried for Her Life Sept. 10.

NEBRASKA.

NORTH PLATTE.—LLOYD OPERA HOUSE (Charles Stamp, mgr.): An Orphan's Prayer Sept. 3 opens season. Under Two Flags 5. By Right of Sword 10.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Season opens with the Harvey and Gage Comedy co. 22-27. Plays: Rachel Goldstein, Hearts of the Blue Ridge, A Fair Rebel, A Nutmeg Match, Lost in the Pacific, She Stoops to Conquer, In North Carolina, A Tennessee Romance, The Parish Priest.

DOVER.—CENTRAL PARK (Walter Phillips, mgr.): Empire Specialty co. 8-13 pleased good business. Whirlwind Entertainers 15-20.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Souller, mgr.; Grant S. Riggs bus. mgr.): For Her Brother's Crime opened to crowded house 11-13; co. good. Dealers in White Women 14. S. R. O. 14-17; co. excellent; scenes very realistic, while the stage effects were exceptionally fine; Frank Whitman did good work as Dr. Salsys, the villain, while Bearded Leo aided him in a very clever manner; Laurence Underwood as the hero made a decided hit, as did also Clara Knott, who impersonated the heroine; Harry Fields as Isle Cohen, John Fenton as Kane O'Hare, Lawrence Horton as Handsome Charlie, Charles Henley as Mathew Dean, Georgia Dix as Miss O'Callahan, and Morgia Lytton as Isle Dean did equally good. Princess Chic 18-20. Only a Shop Girl 21-24. The Peddler 25-27.

THOMAS J. MCALISTER.—TAYLOR OPERA HOUSE (L. Stodart Taylor, mgr.): Charles K. Chamlin Stock co. opened 15-20 with The Ups and Downs of Life; patronage fair; rendering of the different plays seems to please the audiences. The vaudeville acts are the strongest features of the performances headed by the Bennetts' musical act; Lloyd Hassmer, Illustrated songs; Cunningham and Coveney, dancers. Plays: The Westerner, Wormwood, the Kendrick Tragedy, Heart of York, Only a Shop Girl 21-22. By His Royal Command, Rose Stock 22-27. De Wolfe Hopper 28. King Dodo Sept. 2. Kelsey Shannon 29. STATE STREET THEATRE (I. C. Mishler, mgr.): More to Pictured Than Scorned closed its run 13 to large audiences. Blaney's The Factory Girl attracted fair audiences 15-17; the co. is an improvement on last season; Lou Haskell as the insurance agent and Caroline May as the factory girl were much liked. The Child Wife 18-20; as a vehicle for thrills and pumping up the brine it is a great success; co. equal to its best. Queen of the Jungle 22-24.

ASHBURY PARK.—PARK OPERA HOUSE (Henry J. Garrity, mgr.): Buster Brown 18-20. The Little Princes 21-24. Under Southern Skies 25. Thou Shalt Not Kill 25. Fatal Wedding 29. Quincy Adams Sawyer 30. The Runaways Sept. 1-3. Pretty Peggy 5, 6. Foxy Grandpa 7-9. Girls Will Be Girls 12-14. When We Were Twenty-one 15.—**ASBURY CASINO** (H. G. Snow, mgr.): Silver Slipper 12-13; good show and business. Mademoiselle Helene 15-17; co. directed, assisted by Pyron's Band 14; two excellent performances. Sun Toy 15; well filled house; good performance. Vaudeville entertainments under direction of Robert Grau 17-19. West's Minstrels open 20.

ATLANTIC CITY.—YOUNG'S PIER (James A. Willard, mgr.): Williams and Walker 15-20; excellent show; very good business. Miss Bob White 22-27.

YOUNG'S PIER MUSIC HALL (James A. Willard, mgr.): Under Southern Skies 15-20; good performance and business.—**SAVOY THEATRE** (Huntley and Moore, mgrs.): Nell Gwynne 15-17. The Little Minister 18-20 by Huntley-Moore Stock co.; large and well pleased audiences. For Her Children's Sake 22-27.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): This theatre has been thoroughly renovated and opens its season 19 with Peck and His Mother-in-Law. Arthur Walls in repertoire 22-27.—ITEM: Manager Shortridge has engaged Ernest Rose, of New York city, as leader of the orchestra in place of Mr. Becker.

NEW YORK.

ELMIRA.—RORICK'S GLEN THEATRE (Herbert Salinger, mgr.): The two months' engagement of the Manhattan Opera co. was brought to a successful close with a splendid production of Patience 15-20; capacity business. Herbert Salinger as Bunthorne and Phil Branson as Grosvenor were seen at their best and made hits. Estelle Ward was excellent in the title-role, as was Henry Taylor as the Duke of Dunstable. Excellent work was also done by Francis Dwyer, Frank McGirr, Thelma Salinger, Odette Daniels, Lotta Cannon and Mabel Douglas. Wills' Comedy co. in Two Old Croonies 22-27.—ITEMS: W. G. Smith, manager of the Lyceum, was in attendance at the G. A. R. encampment at Boston.—The Quinlan and Wall Minstrels will commence rehearsals about Sept. 1, and open at Waverly, N. Y., 15.—Of the Manhattan Opera co., L. Sampson will join May Irwin, Harry Hanlon, Eddie Kendall, Harry McNamee, Hi! Henry's Minstrels, Mayberry Race, Peggy from Paris; Alice Keene, Puff, Puff, Puff, Harry Taylor, Prince of Pilsen; Lotta Cannon and Grace Cannon, Prince Daniels; Phil Branson, The Fortune Teller. —J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Lew Dockstader's Minstrels 18. Frederick Ward and Kathryn Kidder 24. San Toy 25.—**BASTABLE THEATRE** (H. A. Hurtig, mgr.): Haverly's Minstrels 18-20. The Curse of Drink 22-24.—**GRAND OPERA HOUSE** (H. C. Plummer, mgr.): Alone in the World 22-24. Black Patti 25; burlesques 25-27.—**VALLEY THEATRE** (S. Daniels, mgr.): The Minstrels pleased good sized houses 15-20. Pinocchio 22-27.—ITEMS: King May arrived in town 16 to visit her parents for a few days. A contingent of old friends met her at the station.—Lute Vrohman spent 16 in town en route with The Wizard of Oz co.—Lee Norton, for the past twenty years advertising agent of the Wielting, has been appointed manager of the new Majestic Theatre at Erie, Pa., and will assume his new position at the beginning of the theatrical season.—N. G. Mirick has been made business manager of the Wielting. E. A. BRIDGMAN.

ROCHESTER.—NATIONAL THEATRE (Max Horkin, mgr.): Large audiences greeted the stock co. 15-20. In Tess of the D'Urbervilles, with Jessie Bonstelle in leading role. The co. did exceedingly well with parts assumed, and they merited applause they received. This closed the stock season and the co. is to be congratulated upon their general success. The regular season opens with Haverly's Minstrels 22-24. Curse of Drink 25-27.—**COOK OPERA HOUSE** (W. B. McCallum, mgr.): The stock co., headed by Adora Andrews and Bert Lyle, appeared in A Soldier's Embrace before their house 15-20. The co. handled their respective roles artistically and greatly pleased. Eagle's Nest 22-27.—**LYCEUM THEATRE** (M. E. Wolff, mgr.): Regular season opened with Dockstader's Minstrels to big houses 19. Lulu Glaser 25-27.—**BAKER THEATRE** (John E. Boyle, mgr.): Regular season opens with Alone in the World 22-27.—**CHARLES K. CHAMLIN**.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussman, bus. mgr.): The Swiss Entertainers 8-13 in Two Hearts, Ole from Sweden Valley, in Arkansas, Parisian Princess, The Way of the Wicked, False Friend; good business.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessors; W. W. Wallace, bus. mgr.): Haverly's Minstrels 17 pleased good house. Emma Bunting in repertoire 22-27.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Haverly's Minstrels 10. A Jolly American Tramp 17. Black Patti 24. Buster Brown 25.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (Corse Payton's Comedy co. 22-27.—ITEM: G. J. L. Capron, for many years house officer, died 16 after a long illness.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): House opened to light business with Haverly's Minstrels 15. The Wizard of Oz 17; fair business and performance. An American Tramp 22. San Toy 26.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Queen of the Jungle 13; fair house; pleasing performance. Jane Corcoran in Pretty Peggy opened season 15 to fair business; good performance. Rachel Goldstein 20. Buster Brown 23. The County Chairman 24.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Buster Brown opened here 17; pretty musical comedy; pleasing performance; packed house. Harry Bryant's Extravaganza 20. The Peddler 22. The County Chairman 25.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Princess Chic 29. Katherine Willard in Power Behind the Throne Sept. 7. Trip to China town 8.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Season opens 29-Sept. 3 with Corse Payton's Comedy co. Stetson's U. T. C. 5.

America's Foremost Woman Playwright.**THE PLAYS OF MARTHA MORTON**

A BACHELOR'S ROMANCE. | **A FOOL OF FORTUNE.**
BROTHER JOHN. | **HIS WIFE'S FATHER.**
HER LORD AND MASTER.

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(Smith R. Thompson, mgr.): Faust's Minstrels 11; ex-
cellent co. S. R. O. John Heimlein's Stock co.
15-20; good co. and business. Plays: The Lost Paradise, To Be Buried Alive, East Lynne, For Hearth and Home, Slave of the Mine, Back Among the Old Folks.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Bentzow's Stock co. 15-20 opened to large audience, presenting A Fight for a Million; satisfactory co.; good specialties. Other plays: Midnight in Chinatown, Don Caesar, O'Hooligan's Luck, Wife's Peril, Ingomar 23.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Vogel's Minstrels pleased big house 11. Mattox's Wedding 25. A Royal Slave 27. In the Shadow of the Gallows 31. Capital and Labor Sept. 1. Rosnake 3. On the Suwanee River 5. A Hapless Honey

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue, dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BROKEN HEART (Jos. C. Logan, prop. and mgr.): Galena, Kan., Aug. 23; Pittsburgh, 24; Nevada, Mo., 25; Sedalia, 26; Lexington, 27; Topeka, Kan., 28; Lawrence, 29.

A BUNCH OF KEYS (Gus Bothner, mgr.): Peckskill, N. Y., Sept. 5; Fishkill, 6; Danbury, Conn., 7; Greenwich, Mass., 8; Pittsfield, 9; New Haven, 10.

A CHILD IN THE FAMILY (F. E. Johnson, mgr.): Elizabeth, N. J., Aug. 22-24; Reading, Pa., 25-27; Pittsburgh, 29-Sept. 3; Newark, N. J., 5-10.

A COUNTRY KID (H. B. Whittaker, mgr.): Williamsburg, Mich., Aug. 23; Portland, 24; Grand Ledge, 25; Eaton Rapids, 26; Jackson, 29; Albion, 30.

A DESPERATE CHANCE (Scranton, Pa., Sept. 1, Erie 2, Niagara Falls, N. Y., 3; Buffalo, 6-10; Holyoke, Mass., 11-15; New Haven, 16-20; Stamford, 21-22; New Bedford, Mass., 23; Taunton, 25; Attleboro, 26; Worcester, 27; Fitchburg, 29; Bangor, Me., Sept. 2, 3; Boston, Mass., 5-10).

NEXT DOOR: Bowling Green, O., Aug. 27.

O'LOOCEY-HAUNCEY: St. Paul, Minn., Aug. 25-Sept. 5; Milwaukee, Wis., 9-10.

ON THE ARKANSAS (Fred Raymond): Sycamore, Ill., Aug. 31; Crown Point, Ind., Sept. 1; 2, Belvidere, 3; Freeport, 5; Clinton, Ia., 8; Rock Island, Ill., 10.

ON THANKSGIVING DAY (Vance and Sullivan, mgrs.): New Bedford, Mass., Aug. 22-27; Kansas City, Mo., 28-Sept. 3; St. Joseph, 4; Sioux City, Ia., 6; Sioux Falls, 8, D. 7; Mankato, Minn., 8; Faribault, 9; West Superior, Wis., 10.

A GIRL OF THE STREETS: St. Louis, Mo., Aug. 22-27; Decatur, Ill., 30.

A HAPLESS HONEYMOON: Cambridge Springs, Pa., Aug. 23; Cora, 24; Oil City, 25; New Bethlehem, 26; New Haven, 27; Wheeling, W. Va., 28-31.

A LITTLE OUTCAST (F. J. Carroll, mgr.): Springfield, Mich., Aug. 21-24; Ottawa, 25; 26; Joliet, 27; Blue Island, 28; Racine, Wis., 30; Fond du Lac, 31; Ripon, Sept. 1; Appleton, 2; Oshkosh, 4; Jonesville, 5; Ripon, 10.

A LITTLE OUTCAST (Geo. E. Gill, mgr.): Chicago, Ill., Aug. 7-27; Waukegan, 28; Rock Island, 29; Clinton, 30; Marshalltown, Ia., 31; Des Moines Sept. 1-8; Omaha, Neb., 4-6.

A MODERN VIKING (Geo. W. Wilson, mgr.): Milwaukee, Wis., Aug. 23; La Porte, 24; Peru, 26; Warsaw, 27.

A NIGHT OF TERROR: Lewiston, Pa., Sept. 10.

A PRISONER OF WAR: Hoboken, N. J., Sept. 4-7; Trenton, 5-10; New Haven, Conn., 12-14; Camden, N. J., 19-21.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Escanaba, Mich., Aug. 23; Ishpeming, 24; Bessemer, 25; Ashland, Wis., 26; Hibbing, 28.

A ROYAL SLAVE (Arthur, Gordon and Bennett, mgr.): Iowa City, Aug. 23; St. John, 24; Grand Rapids, 25-27; Owatonna, 28; Fontale, 30; Oxford, 31; Howell Sept. 1; Mt. Clemens, 2; Ypsilanti, 3; Akron, 4-10.

A ROYAL SLAVE (Southern; Gordon and Bennett, props.; H. M. Blackaller, mgr.): Linton, Ind., Aug. 23; Martinsville, 24; Rushville, 25; Shelbyville, 26; Hamilton, O., 27; Connersville, Ind., 29; New Castle, 30; Port Huron, 31.

A STRUGGLE FOR GOLD: Belleville, Can., Aug. 23; St. Catherine, 24; Berlin, 25; Hamilton, 26, 27; Quebec, 28-31; Ottawa, Sept. 1-3.

A TEXAS STEER (M. Rice, mgr.): Livingston, Mont., Aug. 23; Bozeman, 24; Great Falls, 25; Helena, 26; Butte, 27, 28; Missoula, 29; Wallace, Ida., 30; Ward, 31.

A THOROUGHBRED TRAMP: Bloomington, Ill., Aug. 20; Paxton, 21; Joliet, 22; De Kalb, 24; Dixon, 25; Sycamore, 26; Kankakee, 27; Ottawa, 29.

A WORKING GIRL'S WRONGS: Indianapolis, Ind., Aug. 22-24; Logansport, 25; South Bend, 26, 27.

ACROSS THE PACIFIC (Henry Clay Blaney, mgr.): Kokomo, 20; Terra Haute, 30, 31.

AFTER MIDNIGHT (Spencer and Aborn, mgrs.): Hoboken, N. J., Aug. 28-31; Reading, Pa., Sept. 1-3; Scranton, 5-7; Wilkes-Barre, 8-10.

ALONE IN THE WORLD: Syracuse, N. Y., Aug. 22-24; Rochester, 25-27; Jersey City, N. J., 28; Scranton, 29.

AN AMERICAN TRAMP: Bowling Green, O., Sept. 5.

AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Muscatine, Ia., Aug. 23; Davenport, 24; Monmouth, Ill., 25; Peoria, 26; Canton, 27; Springfield, 28; Lincoln, 29; Beardstown, 30.

AN ORPHAN'S PRAYER: North Platte, Neb., Sept. 3.

AT THE OLD CROSSROADS (Western; Arthur C. Shultz, mgr.): Toronto, Can., Aug. 22-27; Detroit, Mich., 28-Sept. 3; Cleveland, O., 4-10.

AT THE OLD CROSS ROADS (Eastern; Arthur C. Alston, mgr.): Hartford, Conn., Aug. 22-23; Holyoke, Mass., 24; North Adams, 25; Adams, 26; Cohoes, N. Y., 27; Glen Falls, 29; Saratoga, 30; Schenectady, 31.

AT THE RACES: Kewanee, Ill., Sept. 3; Iowa City, Ia., 5.

BALTIMORE, ETHEL: Kansas City, Mo., Aug. 22-27.

BATES, BLANCHE: St. Louis, Mo., July 31-indefinite.

BELLEVUE, KYRIE: Colorado Springs, Col., Aug. 29.

BINGHAM, AMELIA: Chicago, Ill., Aug. 22-Sept. 3; Baltimore, Md., 5-10.

BROWN, HARRIS AND BROWN (Brown and Walter, mgrs.): St. Louis, Mo., Aug. 21-28; Kansas City, Sept. 4-10; St. Louis, 11-17.

BUSTER BROWN (No. 1; Melville B. Raymond, mgr.): Chicago, Ill., July 24-Aug. 27; St. Louis, Mo., 28-Sept. 10.

BUSTER BROWN (No. 2; Melville B. Raymond, mgr.): Newburgh, N. Y., Aug. 23; Cohoes, 24; Albany, 25-27; Saratoga, 29; Gloversville, 30; Amsterdam, 31; Schenectady Sept. 1; Oswego, 2; Ogdensburg, 3; Ottawa, Can., 5, 6.

BUSY IZZY (A. W. Herman, mgr.): Albany, N. Y., Aug. 22-24; Cohoes, 25; Amsterdam, 26; Utica, 27; Syracuse, 28-31; Rochester, 28; 30; 31; Toronto, Can., 5-10.

CHEEKERS: New York city, Aug. 22-indefinite.

CHILD SLAVES OF NEW YORK (J. B. Isaac, mgr.): Philadelphia, Pa., Aug. 22-27; Buffalo, N. Y., 28-Sept. 3; Pittsburgh, Pa., 5-10.

COLLIER, WM.: New York city Aug. 29-Sept. 17.

CROSMAN, HENRIETTA: New York city Aug. 29-Sept. 24.

DALY, ARNOLD: San Francisco, Cal., Aug. 29-Sept. 3.

DARKEST RUSSIA (W. C. Cunningham, mgr.): Buffalo, N. Y., Aug. 22-27; Louisville, Ky., 28-Sept. 3; Birmingham, Ala., 6; Atlanta, Ga., 6; Columbus, 7.

DEALERS IN WHITE WOMEN (A. H. Woods, mgr.): New York city, N. Y., Aug. 22-27.

DEVIL'S AUCTION: Petersburg, Va., Aug. 23.

DEVIL'S LANE: Michigan City, Ind., Aug. 27; Coldwater, Mich., 28; St. Johns Sept. 10.

DOWN BY THE SEA (Phil Hunt, mgr.): Winchester, Va., Aug. 30; Hagerstown, Md., 31; Frostburg Sept. 1-3.

DOWN ON THE FARM (Dan Emerson, mgr.): Poughkeepsie, N. Y., Sept. 13; Cattskill, 14; Fishkill, 15; Ellenville, 16; Monticello, 17; Hawley, Pa., 19.

DREW, JOHN: New York city Sept. 7-indefinite.

DRIVEN FROM HOME: Buffalo, N. Y., Aug. 22-27; Columbus, O., 28-31; Indianapolis, Ind., Sept. 1-3; Chicago, Ill., 4-10.

FINNIGAN'S BALL (Ollie Mack, mgr.): Pittsburgh, Pa., Aug. 22-27; Toledo, O., 28-31.

FOR HER CHILDREN'S SAKE: Atlantic City, N. J., Aug. 22-27.

FOR HER SAKE: Grand Island, Neb., Aug. 24.

HASTINGS 25: York, 26; Oscoda, 27; Columbia, 29; Kearny 30; Lexington, 31; Sydney Sept. 1; Sterling, Col., 2; Pueblo 4.

FRAWLEY, DANIEL: Calcutta, British India, Aug. 1-Sept. 3.

FOR GRANDPA: Asbury Park, N. J., Sept. 7-9.

GARLAND, GOLDEN AND LAURA LOURAINNE: New York city, N. Y., Aug. 22-27.

HER FIRST FALSE STEP: Pittsburgh, Pa., Aug. 24-27; Scranton, Pa., Sept. 18.

HER MATE'S MARRIAGE: Waterbury, Conn., Aug. 23-24; Springfield, Mass., 25; Newport, R. I., 26; Brooklyn, Mass., 27; Fall River, 28-31; Lawrence Sept. 1-3.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Providence, R. I., Sept. 5; Lowell, Mass., 12-14; Lawrence 15-17.

HER ONLY SIN: Ludington, Mich., Aug. 29; Manistee 30; Cadillac 31; Traverse City Sept. 1; East Jordan 32; Petoskey 3.

HOLLAND, MILDRED: Burlington, Vt., Sept. 12.

HUMAN HEARTS: Annapolis, Md., Aug. 30; Lewisburg, Pa., 31.

HOW HE WON HER (C. F. Whitaker, mgr.): Chester, Pa., Aug. 27; Trenton, N. J., 29-Sept. 3; Baltimore, Md., 5-10.

IN OLD KENTUCKY: St. Paul, Minn., Aug. 21-27.

JAMES BOYS IN MISSOURI (Eastern; Frank Gassolo, owner and mgr.): Richmond, Va., Aug. 23; Norfolk 24; Newport 25; Petersburg 27, 28; Danville 29; Winston-Salem, N. C., 30; Greensboro 31.

JEFFERSON, JOSEPH, JR., AND WILLIAM W.: Scranton, Pa., Sept. 18.

JEFFERSON THOMAS: Lancaster, Pa., Sept. 13.

LELAND, EZRA: New York city Sept. 1-3.

LOUISIANA: St. Louis, Mo.-indefinite.

MACKEY, JAMES B.: Greensburg, Pa., Sept. 9.

MALONEY'S WEDDING DAY: Rhinelander, Wis., Aug. 26; Ashland, 27.

M'LISS (Spencer and Aborn, mgrs.): Washington, D. C., Aug. 22-27; Reading, Pa., 28-31; Elizabeth, N. J., Sept. 1-3; Philadelphia, Pa., 5-10.

MANTELL, ROBERT B.: Woonsocket, R. I., Sept. 7-12.

MILITARY MAD: New York city Aug. 22-indefinite.

MILLER, HENRY: San Francisco, Cal., July 25-Aug. 28; Oakland, 29, 30.

MORE TO BE BETTER THAN SCORNED: Boston, Mass., Aug. 22-27.

MORTIMER, LILLIAN (Decker and Veronee, mgrs.): St. Louis, Mo., Aug. 22-27.

MRS. DOOLEY'S WEDDING DAY: St. John, Mich., Sept. 3.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Atlantic City, N. J., Aug. 29-31.

MURPHY, TIM: St. John, Mich., Sept. 14.

NEILL, JAMES (Edwin H. Neil, mgr.): San Francisco, Cal., July 4-indefinite.

NEWMAN, JOSEPH (Barlow Newcome, mgr.): Rocky Ford, Col., Aug. 25; Las Animas 24; Lamar, 25; Raton, N. M., 27; Santa Fe 29; Las Vegas, 30; Springer 31; Trinidad, Col., Sept. 1.

NEW EIGHT BELLS: New Bedford, Mass., Aug. 23; Brockton 24; Taunton 25; Attleboro, 26; Worcester, 27; Fitchburg 28; Bangor, Me., Sept. 2, 3; Boston, Mass., 5-10.

NO DOOR: Bowling Green, O., Aug. 27.

O'LOOCEY-HAUNCEY: St. Paul, Minn., Aug. 25-Sept. 5; Milwaukee, 6-10.

ON THE BRIDGE AT MIDNIGHT (Western; George Klimt, prop.; Frank Gazzola, mgr.): Keeweenaw, Ill., Aug. 24; Oil City, 25; New Bethlehem, 26; New London, 27; Wheeling, W. Va., 28-31.

ON THE BRIDGE AT MIDNIGHT (Western; George Klimt, prop.; Frank Gazzola, mgr.): Great Falls, Mont., Aug. 23; Butte, 24; Missoula, 25; Wallace, Ida., 27; Spokane, Wash., 28, 29; Olympia, 30; Hoquiam, 31; Tacoma Sept. 1-3.

ONLY A SHOE GIRL: Philadelphia, Pa., Aug. 25-27.

OUR NEW MINISTER (Miller and Converse, mgrs.): Milwaukee, Wis., Aug. 25-Sept. 3; Green Bay, 4; Neenah, 5; Oshkosh, 6; Antigo, 7; Wausau 8; Oconomowoc, 9.

OUT OF THE FOLD: Chicago, Ill., Aug. 22-27.

OVER NIAGARA FALLS (A. Rowland and Clifford, mgrs.): Grand Rapids, Mich., Aug. 28-31; Saginaw Sept. 1-3; Toledo, O., 4-7; Akron, 8-11.

OVER NIAGARA FALLS (B. Rowland and Clifford, mgrs.): Aurora, Ill., Aug. 27; Hammond, Ind., 28; Indianapolis, Ind., 29; Marion, 30; Freeport 31; Beloit, Wis., 2; Rockford, Ill., 3.

TOWN GOSSIP: Malone, N. Y., Aug. 25.

TWO LITTLE SAILOR BOYS (T. Gordon Edwards, mgr.): New York city Aug. 20-27; Montreal, Can., 29-Sept. 3; Toronto 10-16.

TWO LITTLE WAIFS (A. J. B. Buford, mgr.): Peru, Ind., Aug. 23; Marion 24; Hartford City, 25; Munice 26; Anderson 27; Bluffton 29; Ft. Wayne 30; Paulding, O., 31; Hicksville Sept. 1; Auburn, Ind., 2; Angola 3.

TWO LITTLE WAIFS: Dixon, Ill., Aug. 23; Princeville 24; Kenosha 25; Moline 26; Rock Island 27; Davenport, Ia., 28; Muscine 29.

TWO MERRY TRAMPS (Merrill, Wm., mgr.): Duluth, Minn., Aug. 25-27.

UNCLE JOSH PERKINS (Frazee and Bay, mgrs.): Hutchinson, Kan., Aug. 26; Wichita 27.

UNCLE TOM'S CABIN (Stetson's; Wm. Kibble, mgr.): Clemens, Mich., Aug. 15-26.

UNCLE TOM'S CABIN (Stetson's; Eastern; Geo. Peck, mgr.): Oyster Bay, N. Y., Aug. 23; Sea Cliff 24; Hempstead 25; Great Neck 26; Port Washington 10.

UNCLE TOM'S CABIN (Stetson's; Central; Grant Luce, mgr.): Elgin, Ill., Aug. 23; Belvidere 24; Rockford 25; Freeport 26; Madison, Wis., 27; Chicago, Ill., 28-Sept. 3.

UNCLE TOM'S CABIN (Al. W. Martin's; Columbus, O., Aug. 22-24; Dayton 25-27; Indianapolis, Ind., 28-31).

UNDER SOUTHERN SKIES: Manistee, Mich., Aug. 25-Sept. 10.

UNDER SOUTHERN SKIES (Central; Harry Doel Parker, mgr.): Benton Harbor, Mich., Aug. 22; Muskegon 23; Big Rapids 25; Cadillac 26; Manistee 27; Traverse City 29; Petoskey 30; Sault Ste. Marie 31.

UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): Salem, N. J., Aug. 23; Burlington 24; Asbury Park 25; Red Bank 26; Brooklyn, N. Y., 27-Sept. 10.

UNDER TWO FLAGS: North Platte, Neb., Sept. 5.

VILLE DE PAPAS: Kansas City, Mo., Sept. 5-10.

WAY DOWN EAST: Belfast, Me., Aug. 25-29; Rockland 30; Vinyl Haven 31; Bar Harbor Sept. 1; Ellsworth 2; Machias 3; Lubec 5; Eastport 6; Calais 7; St. John, N. B., 8-10.

WAY DOWN EAST: St. Louis, Mo., July 31-indefinite.

WALSH, BLANCHE (Wagenhals and Kemper, mgrs.): Orange, N. J., Sept. 5; Bridgeport, Conn., 6; Meriden 7; Waterbury 8; New Haven 10; New York, N. Y., 11-12.

WALTERS' RULE: Warden, Ida., Aug. 23; Coeur de Alene, 24; Lewiston, 25; Moscow 26; Spokane, Wash., 27; Sprague 29; Ritzville 30.

WARDE-KIDDER (Wagenhals and Kemper, mgrs.): Scranton, Pa., Aug. 23; Syracuse, N. Y., 24; Watertown 25; Ogdensburg 26; Ottawa, Can., 27; Marquette, Mich., 28; Calumet 30; Hancock 31; Ishpeming Sept. 1; Marinette, Wis., 2; Appleton 3; Wausau 4.

WEDED AND PARTED (Sullivan, Harris and Woods, mgrs.): Paterson, N. J., Aug. 22-24; Wilmington, Del., 25-27; Philadelphia, Pa., 28-Sept. 3.

WEDED BUT NO WIFE (W. J. Fielding, mgr.): Louisville, Ky., Aug. 22-27; Lima, O., 29; Kenton 30; Findlay 31; Toledo Sept. 1-3.

WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Jersey City, N. J., Aug. 22-27; Washington, D. C., 29-Sept. 3; Trenton, N. J., 5-7; Wilmington, Del., 8-10.

WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Stamford, Conn., Aug. 23; New Haven 24; Norwalk 25; Waterbury 27; Willimantic 29; Groton, Mass., 31; Fitchburg Sept. 1; Webster 2; Woosocket, R. I., 3; Wickeboro, Mass., 5; Taunton 6; Warren 7; Holyoke 8-10.

WILSON, FREDERICK (Oliver M. Cotter, mgr.): Terre Haute, Ind., Aug. 22-27; Elwood 29-Sept. 3.

YON YONSON (E. V. Gloux, mgr.): Dunkirk, N. Y., Aug. 23; Erie, Pa., 24; Warren 25; Kane 27; Oil City 28; Franklin 30; Corry 31; Meadville Sept. 1.

THE FACTORY GIRL (Eastern; Phil B. Isaac, mgr.): Paterson, N. J., Sept. 5-7; Middlebury 8; New Britain 10.

THE CHILD SLAVES OF NEW YORK: Philadelphia, Pa., Aug. 22-27; Buffalo, N. Y., 28-Sept. 3; Pittsburgh 4-10.

THE COUNTY CHAIRMAN: Johnstown, N. Y., Aug. 26-27; St. Louis, Mo., 4-10.

THE DENVER EXPRESS: St. John, Mich., Aug. 27.

THE ETERNAL CITY: Fairbury, Ill., Sept. 8.

THE FACTORY GIRL (Eastern; Phil B. Isaac, mgr.): Paterson, N. J., Sept. 5-7; Middlebury 8; New Britain 10.

THE FLAMING ARROW (W. F. Jackson, mgr.): Boone, Ia., Aug. 23; Marshalltown 24; Waterloo 25; Clinton 26; Dixon 27; Chicago 28-Sept. 3.

THE GAMBLE: Providence, R. I., April 18-Sept. 3.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.-indefinite.

AMERICAN (Oliver Martell, mgr.): Sioux City, Ia., June 5-indefinite.

AUDITORIUM (Gimble and Yale, mgrs.): Philadelphia, Pa., Aug. 27-indefinite.

BALDWIN-MELVILLE (T. M. Brown, mgr.): Batavia, N. Y.-indefinite.

BATTLE PARK CASINO (T. M. Brown, mgr.): Batavia, N. Y., July 25-indefinite.

BELLOWS, WALTER: Denver, Colo.-indefinite.

BIJOU THEATRE: Philadelphia, Pa.-indefinite.

BISHOP: Oakland, Calif.-indefinite.

CASTLE SQUARE: Boston, Mass.-indefinite.

CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.-indefinite.

COOLUMBIA (Weil and Davis, mgrs.): Brooklyn, N. Y., Aug. 27-indefinite.

WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Stamford, Conn., Aug. 23; New Haven 24; Norwalk 25; Waterbury 27; Willimantic 29; Groton, Mass., 31; Fitchburg Sept. 1; Webster 2; Woosocket, R. I., 3; Wickeboro, Mass., 5; Taunton 6; Warren 7; Holyoke 8-10.

WILSON, FREDERICK (Oliver M. Cotter, mgr.): Terre Haute, Ind., Aug. 22-27; Elwood 29-Sept. 3.

YON YONSON (E. V. Gloux, mgr.): Dunkirk, N. Y., Aug. 23; Erie, Pa., 24; Warren 25; Kane 27; Oil City 28; Franklin 30; Corry 31; Meadville Sept. 1.

PAYTON, CORSE: Springfield, Mass., Aug. 14-27; Kingston, N. Y., 28-Sept. 3.

PAYTON, CORSE: Springfield, Mass., Aug. 14-27; Kingston, N. Y., 28-Sept. 3.

PAYTON SISTERS: Stamford, Conn., Aug. 22-27; Bronx 28-Sept. 3.

PEPPERMILLE PARTELLO (Western; Halton Powell, mgr.): Bronx, N. Y., 28-Sept. 3.

RENTFROW'S JOLLY PATHFINDERS: Decatur, Ind., Aug. 29-Sept. 2.

RICHMOND DRAMATIC: La Porte, Ind., Aug. 22-27.

ROBER, KATHERINE: St. John, N. B., Aug. 15-27.

ROBISON THEATRE: Vicksburg, Miss., Aug. 22-27; Jackson 29-Sept. 3; Port Gibson 5-10.

ROY STOCK: Trenton, N. J., Aug. 22-27.

RYAN STOCK: Utica, N. Y., Aug. 15-Sept. 5.

SAVOY THEATRE (J. H. Huntley, mgr.): Atlantic City, N. J., Aug. 15-27; Vicksburg, Miss., Sept. 5-10.

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DANIELS, FRANK: Galesburg, Ill., Sept. 8-18.
 FARNENHEUER OPERA: Cleveland, O.—indefinite.
 GRIMES: Minneapolis, Minn., June 20-
 Aug. 27.
 GLASER, LULU: Rochester, N. Y., Aug. 25, Mont-
 real, Can., 29-Sept. 3.
 HERALD SQUARE OPERA: Mansfield, O., Aug. 22-
 27, Youngstown 29-Sept. 3.
 IMPERIAL OPERA: Richmond, Va., Aug. 22-27.
 KING DODO: Atlantic City, N. J., Aug. 29-Sept. 10.
 LYRIC OPERA: Dallas, Tex., Aug. 8-Sept. 11.
 MARCH OF THE MILITIA (Robert Salinger, mgr.): El-
 mira, N. Y., July 8-Aug. 27.
 MISS BOB WHITE (Nixon and Zimmerman, mgrs.): At-
 lantic City, N. J., Aug. 27-29, Washington, D. C.,
 Sept. 5-17.
 NEW YORK OPERA: Montreal, Can., July 4—inde-
 finite.
 OLYMPIC OPERA: Los Angeles, Cal.—indefinite.
 PARIS BY NIGHT: New York city July 2-Sept. 8.
 PEONY FROM PARIS: Detroit, Mich., Sept. 5-10.
 PIFF, PAFF, POUF: New York city April 2—inde-
 finite.
 QUEEN OF THE JUNGLES (Weber and Collins,
 mgrs.): Trenton, N. J., Aug. 22-24.
 ROGERS BROTHERS: Buffalo, N. Y., Aug. 25-
 Sept. 3.
 SAN TOY: Glens Falls, N. Y., Aug. 23, Lansing,
 Mich., Sept. 1.
 THE BURGOMASTER (Chas. W. Porter, mgr.): Omaha,
 Neb., Aug. 21-22, Grand Forks, N. D., Aug. 26,
 Winnipeg, Man., 26, Fargo, N. D., 29, Billings,
 Mont., 31, Livingston Sept. 1, Bozeman 2-3.
 THE ISLE OF SPICE: Boston, Mass., May 9-Aug. 20,
 New York city 23—indefinite.
 THE MAID AND THE MUMMY: New York city July
 25—indefinite.
 THE PRINCE OF PILSEN: London, Eng., May 14—
 indefinite.
 THE PRINCESS CHIC: Granville, N. Y., Aug.
 June 11-15, Burlington, Vt., Sept. 8.
 THE ROYAL CHEF: Chicago, Ill., Aug. 27, New
 York city Sept. 1—indefinite.
 THE RUNAWAYS: Asbury Park, N. J., Sept. 3.
 THE SCHOOL GIRL: New York city Sept. 5—inde-
 finite.
 THE SHO GUN: Boston, Mass., Aug. 22—indefinite.
 THE SILVER SLIPPER: Halifax, N. S., Aug. 23-28,
 St. John, N. B., Sept. 1-3, Calais, Me., 6, Rockland
 14, Burlington, Vt., 17.
 THE STROLLERS (Nixon and Zimmerman, mgrs.): Man-
 hattan Beach, N. Y., Aug. 29-Sept. 3, Philadel-
 phia, Pa., 5-17.
 THE TENDERFOOT: Yankton, S. D., Sept. 3.
 THE WIZARD OF OZ: Brooklyn, N. Y., Aug. 29-
 Sept. 3.
 THE WIZARD OF OZ (No. 2): Logansport, Ind.,
 Aug. 23, Peoria, Ill., 24, Davenport, Ia., 25, Musca-
 tine 26, Oskaloosa 27, Ottumwa 29.
 THE YANKEE CONSUL (Henry W. Savage's): Chi-
 cago, Ill., Aug. 8-Sept. 3, Cincinnati, O., 5-10,
 Pittsburgh, Pa., 12-17.

THORNE DAISY, OPERA: Mobile, Ala., July 29—
 indefinite.
 TIVOLI: San Francisco, Cal.—indefinite.
 WHALOM OPERA (C. Load, mgr.): Fitchburg, Mass.,
 June 20-Sept. 3.
 WILLS MUSICAL COMEDY: Elmira, N. Y., Aug. 22-
 Sept. 3.
 MINSTRELS.

BRYANT AND SAVILLE'S (Gus H. Saville, mgr.): Rye Beach, N. Y., Aug. 22-27.
 DOCKSTADER'S: Buffalo, N. Y., Aug. 22-27, To-
 ronto, Can., 29-Sept. 3, Cleveland, O., 5-10, Ironton,
 O., Aug. 23, Huntington, W. Va., 24, Cambridge,
 O., 27, Coshocton 29, New Philadelphia 30, Gran-
 ton, W. Va., Sept. 2.
 FIELD AND HANSON'S: Danbury, Conn., Aug. 22-27.
 FIELD'S: Ashtabula, O., Aug. 23, Fremont 24, Find-
 lay 26, Lima 28, Muncey, Ind., 21, Indianapolis 29,
 Columbus, O., 31-Sept. 3, Richmond, Va., 5, Dan-
 ville 6, Greensboro 7, Petersburg 8, Norfolk 9, 10.
 GEORGIA (Boscos and Holland's): Jonesboro, Ark.,
 Aug. 22-27.
 GUY'S BROTHERS: Woodstock, Vt., Aug. 25.
 HAVERLY'S: Rochester, N. Y., Aug. 22-24, Toronto,
 Can., 25-27, Cleveland, O., 29-Sept. 3.
 KERSAND'S: BILLY (C. Jay Smith, mgr.): Farm-
 ington, Mo., Aug. 23, Frederickton 24, Popular
 Bluff 25, Batesville 26, Newport 27.
 MARION AND PEARL'S: Beaver Falls, Pa., Aug.
 22-27.
 RICHARDS AND PRINGLE'S (Rusco and Holland,
 mgrs.): Memphis, Tenn., Aug. 19, 20, Cartherville,
 Mo., 22, Osceola, Ark., 23, Jonesboro 24, Newport
 25, 26.
 VOGEL'S: JOHN W. Pomeroy, O., Aug. 23, Charle-
 ston, W. Va., 24, Gallipolis, O., 25, Parkersburg,
 W. Va., 26, Marietta, O., 27, Sisterdale, W. Va.,
 29, Wheeling 30, Washington, Pa., 31, Waynesburg
 Sept. 1, Cannonsburg 2, Steubenville 3.
 WARD AND WADE'S: Horton, Kan., Aug. 27.
 WEST'S: Glens Falls, N. Y., Aug. 25, Pittsfield,
 Mass., 27, Bennington, Vt., Sept. 1, Burlington 5.

VARIETY.

AMERICANS: Boston, Mass., Aug. 29-Sept. 3, New
 York city 5-10.
 ALASKA: Toronto, Can., Aug. 22-27, Montreal
 29-Sept. 3, Albany, N. Y., 5-7, Troy 8-10.
 BIFF BOFF, BUFF: Mayflower, Mass., Aug. 22-27,
 Middleboro, N. Y., 29-Sept. 3, New Britain, Conn.,
 5-10.
 BLUE RIBBONS: Albany, N. Y., Aug. 22-24, Troy 25-
 27, Boston, Mass., 5-10.
 BOHEMIANS: Indianapolis, Ind., Aug. 22-27, Chi-
 cago, Ill., 29-Sept. 3, Milwaukee, Wis., 5-10.
 BOOTS: Louisville, Ky., 22-27, St. Louis,
 Mo., 29-Sept. 3, Kansas City 5-10.
 BOWERY BURLESQUERS: Hochester, N. Y., Aug.
 22-27, Toronto, Can., 29-Sept. 3, Montreal 5-10.
 BRIGADIERS: Toledo, O., Aug. 22-27, Cleveland 29-
 Sept. 3, Buffalo, N. Y., 5-10.
 CHERRY BLOSSOMS: Milwaukee, Wis., Aug. 22-27,
 Minneapolis, Minn., 29-Sept. 3, St. Paul 5-10.
 CITY SPORTS: Albany, N. Y., Aug. 22-24, Troy 25-27,
 Providence, R. I., 29-Sept. 3, New York city 5-10.
 CRACKER JACKS: New York city, Aug. 22-27, Scranton,
 Pa., 29-31, Reading Sept. 1-3, Philadelphia 4-13.
 DAINTY DUCHESS: St. Paul, Minn., Aug. 22-27,
 Chicago, Ill., 29-Sept. 3, Detroit, Mich., 5-10.
 DEVERE SAM: Kansas City, Mo., Aug. 22-27, In-
 dianapolis, Ind., 29-Sept. 3, Chicago, Ill., 5-10.
 FOSTER, FAY: Providence, R. I., Aug. 22-27, Bos-
 ton, Mass., 29-Sept. 3, New York city 5-10.
 GAY MORNING GLORIES: Paterson, N. J., Aug.
 22-27.
 GRASS WIDOWS: Chicago, Ill., Aug. 22-27, Detroit,
 Mich., 29-Sept. 3, Toledo, O., 5-10.
 HIGH ROLLERS: Scranton, Pa., Aug. 22-27, Reading
 29-Sept. 3.
 HILL, ROSE: Brooklyn, N. Y., Aug. 22-27, Albany
 29-31, Troy Sept. 1-3, Providence, R. I., 5-10.
 IMPERIALS: New York city Aug. 22-Sept. 3, Brook-
 lyn, N. Y., 5-10.
 INDEPENDENTS (T. W. Dinkins, mgr.): Bonton,
 N. J., Aug. 27, Fishkill, N. Y., 28, Peekskill 30,
 White Plains 31, Waterbury, Conn., Sept. 1, New
 Britain 2, 3, New London 5, 6.
 IRWIN, FRED: Cincinnati, O., Aug. 22-27, Louis-
 ville, Ky., 29-Sept. 3, St. Louis, Mo., 5-10.
 KENTUCKY BELLES: Baltimore, Md., Aug. 22-27,
 Washington, D. C., 29-Sept. 3, Pittsburgh, Pa., 5-10.
 KNUCKERBOCKERS: Montreal, Can., Aug. 22-27,
 Albany, N. Y., 29-31.
 LIBERTY BELLES: Newport News, Va., Aug. 22-27.
 LONDON BELLES: Pittsburgh, Pa., Aug. 22-27, Cin-
 cinnati, O., 29-Sept. 3, Louisville, Ky., 5-10.
 MAJESTIC: St. Louis, Mo., Aug. 22-27, Kansas City,
 29-Sept. 3, Indianapolis, Ind., 5-10.
 MASQUERADERS: Philadelphia, Pa., Aug. 22-27,
 Reading 28-31, Scranton Sept. 1-3, New York city
 5-10.
 MELODY MAIDENS: Brooklyn, N. Y., Aug. 22-Sept. 3,
 Albany 5-7, Troy 8-10.
 MOONLIGHT MAIDS: Buffalo, N. Y., Aug. 22-27,
 Rochester 29-Sept. 3, Toronto, Can., 5-10.
 MORNING GLORIES: New York city, Aug. 29-Sept.
 10.
 MORRIS, HARRY: Minneapolis, Minn., Aug. 22-27,
 St. Paul 29-Sept. 3, Chicago, Ill., 5-10.
 PARISIAN WIDOWS: New York city, Aug. 22-27.
 REEVES, AL: Philadelphia, Pa., Aug. 22-27, Balti-
 more, Md., 29-Sept. 3, Washington, D. C., 5-10.
 REILLY AND WOODS: Jersey City, N. J., Aug. 22-
 27, Philadelphia, Pa., 29-Sept. 3, Reading 5-7.
 SCRANTON 8-10.
 RENTZ-SANTLEY: Boston, Mass., Aug. 22-27, New
 York city 29-Sept. 3.
 RICE AND BARTON: New York city Aug. 22-27.
 Newark, N. J., 29-Sept. 3, Paterson 5-10.
 RUMWAYS: Boston, Mass., Aug. 22-27, New York
 city 29-Sept. 3, Worcester, Mass., 5-10.
 THOROGBREDS: Chicago, Ill., Aug. 22-27, Mil-
 waukee, Wis., 29-Sept. 3, Minneapolis, Minn., 5-10.
 TIGER LILLIES: Paterson, N. J., Aug. 28-Sept. 3,
 New York city 5-10.
 TRANS-ATLANTICS: Washington, D. C., Aug. 22-27.
 Pittsburgh, Pa., 29-Sept. 3, Cincinnati, O., 5-10.
 TROCADEROS: Detroit, Mich., Aug. 22-27, Toledo,
 O., 29-Sept. 3, Cleveland 5-10.
 UTOPIANS: Cleveland, O., Aug. 22-27, Buffalo, N. Y.,
 29-Sept. 3, Rochester 6-10.
 VALENTY FAIR: Reading, Pa., Aug. 22-24, Scranton
 25-27, New York city 29-Sept. 3, Newark, N. J.,
 5-10.
 WORLD BEATERS: New York city Aug. 22-27, Jersey
 City, N. J., 29-Sept. 3, Philadelphia, Pa., 5-10.

CIRCUSES.

BARNUM AND BAILEY: St. Paul, Minn., Aug. 23,
 Winona 24, Owatonna 25, Mason City, Ia., 26, Wat-
 terloo 27.
 BUFFALO BILL'S WILD WEST: Forfar, Scotland,
 Aug. 23, Montrose 24, Aberdeen 25-27, Peterhead
 28-29, Fraserburgh 30, Huntly 31, Elgin Sept. 1, In-
 verness 2-3.
 ELY'S, GEORGE S.: Wapello, Ill., Aug. 23, Waynes-
 ville 24, Lawndale 25, Hartsburg 26.
 FOREPAUGH AND SELL'S: Geneva, N. Y., Aug. 23.

THE NEW YORK DRAMATIC MIRROR



It is not talk

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Hunter Whiskey

Makes its own
Success

Sold at all first-class cafes and by jobbers.

WM. LANAHAN & SON, Baltimore, Md.

Wanted Stage Director

FOR

Vaughn Glaser Stock Company
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Communicate at once VAUGHN GLASER.

WANTED

Party to take position paying \$35 per week as busi-
ness manager with successful Pastoral play. Booked
solid for season. Must be able to invest \$1,000 for
part interest; experience unnecessary.

Address "OPPORTUNITY," care MIRROR.

Oswego 24, Cortland 25, Elmira 26, Williamsport,
 Pa., 27.
 GENTRY BROTHERS: Iowa City, Ia., Aug. 25.
 GENTRY BROTHERS: Brooklyn, N. Y., Aug. 22-27.
 GEMMAHAR BROTHERS: Portage, Wis., Aug. 30-
 Sept. 2.
 KNIGHT AND SMITH'S: Decatur, Ind., Aug. 15-25.
 MACKEY'S EUROPEAN: World's Fair, St. Louis,
 Mo.—indefinite.
 MELBURN'S: Roberts, Wis., Aug. 23, Baldwin 24,
 Ceylon 25.
 NORRIS AND ROWE'S: Charles City, Ia., Aug. 23,
 Manchester 24, Independence 25, Vinton 26, Tipton
 27.
 PAWNEE BILL'S: Lowville, N. Y., Aug. 23, Boon-
 ville 24, Herkimer 25, Rome 26, Oneida 27, Schen-
 ectady 28.
 RINGLING BROTHERS': Everett, Wash., Aug. 23,
 Seattle 24, 25, Tacoma 26, Centralia 27.
 SAUTELLE'S, SIGNOR: Adams, N. Y., Aug. 23,
 Pulaski 24, Seneca Falls 25, Phelps 26, Canan-
 daigua 27.
 SELLS' BROTHERS': Oswego, N. Y., Aug. 24.
 SIPE'S: Lyons, Ind., Aug. 27, Linton 28, Sullivan 29.
 TEXAS BILL'S WILD WEST: Lake Park, Ia., Aug.
 24, Rock Rapids 25, Hartley 26, Pocahontas 27.
 WELSH BROTHERS': West Chester, Pa., Aug. 23,
 Media 24, Chester 25, Kennett Square 26, Oxford
 27.

MISCELLANEOUS.

ADAMS, JAS. R., FIRE SHOW: Coney Island, N.
 Y., May 14—indefinite.
 BANDA ROSSA: Kansas City, Mo., July 25—inde-
 finite.
 BOSTOCK'S TRAINED ANIMALS: Cleveland, O.—
 indefinite.
 BOSTOCK'S TRAINED ANIMALS: Dreamland, Coney
 Island, N. Y., July 11—indefinite.
 BOSTON LADIES' SYMPHONY ORCHESTRA (Frank
 W. G. Kee, mgr.): Atlantic City, N. J., July 27-
 Sept. 15.
 BROOKIE AND HIS BAND (Bert A. Hall, mgr.): Chi-
 cago, Ill., July 4—indefinite.
 CREATURE BAND (Howard Pew and Frank Gerth,
 mgrs.): Cleveland, O., Aug. 22-30, Pittsburgh, Pa.,
 31-Sept. 6.
 FLINT, MR. AND MRS. HERBERT L. (Hypnotists):
 La Crosse, Wis., Aug. 29-Sept. 3, Appleton 5-11.
 GASKILL'S CARNIVAL (Hardi A. Bushee, mgr.):
 Fall, S. D., Aug. 22-27, St. Paul, Minn.,
 29-Sept. 8.
 HAGENBACK'S TRAINED ANIMALS: St. Louis,
 Mo.—indefinite.
 HOWE'S MOVING PICTURES: Burlington, Vt.,
 Sept. 10.
 KILTIES' BAND (T. P. J. Power, mgr.): Indian-
 apolis, Ind., Aug. 21-27, Cincinnati, O., 28-Sept. 3.
 LAMBRIGGER'S ZOO: Butler, Pa., Aug. 22-27.
 MIDMOON PICNIC (Room): Wm. Mason, mgr.):
 Princeton, Conn., 22-27.
 NAVAL RESERVE BAND (V. Rosati, mgr.): Cape
 May, N. J., July 2-Sept. 2.
 NEWLAND'S CONCERT BAND: Franklin, Pa., Aug.
 23, Jamestown, N. Y., 24, Olean 25, Hornellsville,
 26, Corning 27.
 PAIN'S FIREWORKS: Manhattan Beach, N. Y.—
 indefinite.
 PINE BAND: Claremont Park, Bronx, N. Y.,
 July 8-Sept. 10.
 PHINNEY'S BAND: St. Louis, Mo., Aug. 15-Oct. 1.
 PIERCE'S, A. L., AMUSEMENTS: Herkimer, N. Y.,
 Aug. 22-27.
 PRYOR'S, ARTHUR, BAND: Asbury Park, N. J.,
 June 18-Sept. 23.
 SHANNON'S BAND: Manhattan Beach, N. Y., July
 18—indefinite.
 SCHAFFER'S MARINE BAND: Brighton Beach, N. Y.,
 July 25—indefinite.
 UNITED STATES MARINE BAND: Chevy Chase,
 Washington, D. C.—indefinite.

OPEN TIME.

ARIZONA—Phoenix-Doris Opera House, in Oct.
 Dec.
 ARKANSAS—Little Rock—Capital Theatre, Sept. 12-
 17, 19-24, 26-Oct. 1.
 ILLINOIS—Marshall-Pythian Theatre, Oct. Nov.
 Dec.
 INDIANA—Richmond—New Phillips' Theatre, in
 Sept., Oct., Nov., Dec.
 KANSAS—Chanute—Williams' Opera House, in Sept.,
 Oct., Nov., Dec.
 KENTUCKY—Russellville—Auditorium, in Sept.,
 Oct., Nov., Dec.
 MICHIGAN—Grand Rapids—Opera House, Aug. 24-31,
 Sept., Oct., Nov., Dec.
 MISSISSIPPI—McComb—New Opera House, in Sept.,
 Oct., Nov., Dec.
 NEBRASKA—Fairbury—Opera House, in Sept., Oct.,
 Nov., Dec.
 OHIO—Pleasant City—Opera House, Sept. 5.
 VERMONT—Springfield—Opera House, Sept. 13, Oct.
 20, Nov. 24.
 VIRGINIA—Newport News—Columbia Opera House,
 Sept., Oct., Nov., Dec.
 WEST VIRGINIA—Sistersville—Auditorium, Sept. 10,
 17-30, Oct. 1, 8, 4.

Thou Shalt
Not Kill
IN PHILADELPHIAThe entire Press of the city unanimous
in its praise of the play.Compared with the successes of *The Sporting
 Duchess*, *The Bells*, *Hazel Kirke*, *Checkers*, *'Way
 Down East*, and yet original in its own theme.First American production August 20th, 1904,
 at Grand Opera House, Philadelphia, Pa., to an
 audience of 2445 paid admissions.

THE CAST OF PLAYERS:

Frederick Clayton	George S. Trimble
Jack Coleman	Frederick Sumner
Deacon Coleman	J. F. Ferris
Christopher McCullough	Pete Curley
Judge Silas Duck	Frank R. Russell
Captain Bennett	Williard Dame
Bookmaker of Race Track . . .	

CORRESPONDENCE.

(Continued from page 5.)

the late arrival of scenery and baggage for San Toy 16 the opening was delayed till ten o'clock, but the audience was good natured, remaining throughout the belated performance, the final curtain falling at 12:30 a.m.

WOONSOCKET.—OPERA HOUSE (Josh E. Odgen, mgr.): The French Detective 13; matinee and evening, good business. New Eight Bells 18; good house. Clara Turner 22-27. Pair of Jacks Sept. 1. Why Girls Leave Home 3. Harvey and Gale 5-10 (except 7). R. Mantell 7.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. Bliven, mgr.): Season opened 17 with Brothers Byrne in Eight Bells to large and enthusiastic audience.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.):—ITEMS: Terry's U. T. C. (under canvas) 11; good attendance; satisfaction.—Manager Jencks has secured The Tenderfoot to open the Yankton Theatre Sept. 3, and is negotiating for a good attraction for State Fair Week (12-16).

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Wells, mgr.): Albert Taylor Stock co. opens season 28-29.—ITEM: Manager Wells has returned from New York, where he has been spending the Summer, and announces a splendid list of attractions. He states that owing to this being Presidential year nothing but the best cos. will come as far South as Texas. Mr. Wells' health has greatly improved during his vacation.

CORSICANA.—MERCHANTS OPERA HOUSE (James M. Drake, mgr.): Opens season with Gertrude Taylor co. 15-20.—ITEM: Mr. Drake succeeds L. C. Revere as manager. Mr. Revere becomes manager of the Commercial Hotel here. Mr. Drake has renovated and changed the house in a manner that will please theatrical profession, as well as add to comfort of patrons.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Season opened with Real Widow Brown 13; good business. Town Topics 20. Princess Chic Sept. 3. West's Minstrels 6. The Struggles for Gold 7. Mildred Holland 12. The Silver Slipper 17.

BARRE.—CASTLE PARK THEATRE (James Ossola, prop.): J. B. Gardine Stock co. 8-13; good business; Baker and Houston in specialty scored hit. Plays: A Southern Romance, A Woman's Power. The Resurrection, East Lynne, Deadwood Dick, Lucifer's Minstrels 16, 17.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgr.): Home Opera Sept. 1 with West's Minstrels.—LIBRARY HALL (C. H. Prouty, mgr.): Real Widow Brown 15, 16; good business; co. strong; best of satisfaction.

SPRINGFIELD.—OPERA HOUSE: Two Married Men Sept. 6.—ITEM: George H. Stiles has resigned as manager of this house. M. L. Laurence has been appointed manager by the Selectmen.

WOODSTOCK.—MUSIC HALL: Lorne Elwynne co. 8-13; good business; fine satisfaction; best repeat performances that ever played here. Guy Brothers' Minstrels 25.

VIRGINIA.

ROANOKE.—CASINO (Allen Jenkins, local mgr.): Mahon's Minstrel Girls 13; clever performances; fair business. The Fays 15-20; good performance; fair business.

HARRISONBURG.—ASSEMBLY HALL (W. G. Brighthwaite and Co., mgrs.): Polk Miller 16; good house; well pleased.

RICHMOND.—CASINO (Jake Wells, mgr.; Charles I. McFie, bus.-mgr.): Century Minstrels 15-20; fair co. and business. Imperial Opera co. 22-27.

WEST VIRGINIA.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): House opens 22 with Why Girls Leave Home. Faust's Minstrels Sept. 2. Johnstown Flood 16. Vengeance of a Jealous Woman 20.

NEW MARTINSVILLE.—GRAND OPERA HOUSE (P. J. McDermott, mgr.): Arnold Stock co. in repertoire 22-27.

WISCONSIN.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): The Holy City 9; giving excellent satisfaction to big business.—ITEM: W. L. Bronson, who has been manager of Grand for past several years, has severed his connection with house; and R. E. Johnson, former treasurer, will take management for coming season.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): A Texas Steer 11; pleased good house; good co. Two Little Waifs 14; fine production; very fine. Sweet Clover 15; fair house; audience very well pleased. Romance of Cow Hollow 26. Meloney's Wedding 27.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, mgr.): Two Little Waifs 14; fine production; good co.; pleased; fairly good patronage. The Holy City 16. Under Southern Skies 21. The Last Rose of Summer 28. A Little Outcast (Carpenter's) 30.

RHINELANDER.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): The Holy City 12; good house; performance very satisfactory; scenery best seen here in years. Two Merry Tramps 22. Uncle Josh Spruce by 24. Maloney's Wedding 26.

WAUPACA.—D. H. OPERA HOUSE (P. A. Moller, mgr.): Huntly Entertainers 29-31.—ITEM: Willis Holmes and wife, of The Convict Stripes co., are spending the Summer here.

PORTEGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Walton Pyre Stock co. 11; good business; well pleased. Maloneys' Wedding 22. A Little Outcast Sept. 1.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Kennedy's Players opened 15-20 in Chuckle Coffers to good business. The Last Rose of Summer 30.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): A Friend of the Family 12; fair business; performance good. Over Niagara Falls 20.

NEENAH.—THEATRE (William C. Wing, mgr.): Ferris co. in The Two Orphans 16 turned people away; play fine. The Holy City 25.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): A Texas Steer 12. In Old Kentucky 18. Sweet Clover 19.

CANADA.

QUEBEC.—QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Paul Cazeauene, favorite here, has been engaged by management to head stock originally during coming season. Mr. Cazeauene will present Four Playlets in the three days of each week. The first three days of each week will be given over to visiting cos. of which the theatre is plentifully booked during coming season. The Cazeauene co. will open season Sept. 15. American can Vitigraph co. 22-27. The Struggle for Gold 29-31.—ITEM: Our theatregoing citizens are pleased to hear that Mr. Turton has been re-engaged as resident manager.

WINNIPEG.—MAN.—THEATRE (C. P. Walker, mgr.): On the Bridge at Midnight 12, 13 pleased to topheavy houses. A Texas Steer 14. Charlotte's 15-22. Sweet Clover 24, 25. The Charlotte's 26-27.—AUDITORIUM (H. P. Pfell, mgr.): W. H. Stock co. 8-13 in Prisoner of Zenda. Turned Up, Charley's Aunt, Our Boys. Ballif closed theatre 11. Benefit given co. 10. Our Boys being presented; receipts \$200. Manager Pfell is said to have suddenly disappeared.

SYDNEY.—C. B.—SYDNEY LYCEUM (MacAdam and O'Connell, mgrs.): Glace Bay amateurs presented Zaphra, management Booth and Averill, 10; splendid performance crowded house. Silver Slipper 29, 30.—ITEM: John H. Williams, of the Williams Stock co., in the city gathering material for a Fall tour of the provinces.

ST. JOHN.—N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Katherine Rober co. opened 15-27 in A Soldier of the Empire; full house; good performance. Volunteer Organist 29-31. The Silver Slipper Sept. 1-3. Kelly and Bates 5-7.—YORK THEATRE (R. J. Armstrong, mgr.): Midsummer Musicals 18.—ITEM: Edmund Breeches arrived here 13.

LONDON.—ONT.—Season opens with The Wizard of Oz 20.—ITEM: The house will be under same management as before. A. J. Small, Toronto, lessee; F. X. Kormann, local manager; John R. Stewart, treasurer, and the staff of attaches practically the same.

OTTAWA.—ONT.—RUSSELL THEATRE (P. Gorham, mgr.): This house has been thoroughly redecorated during the holiday season and presents a beautiful appearance. Open 22 with Frederic Warde and Katherine Elder. Buster Brown Sept. 5-10.

BRANTFORD.—ONT.—GRAND VALLEY THEATRE (P. P. Haven, mgr.): In Old Virginia 8-13; Slave 16; good performance to capacity. C. Garvin

second best business of season. The Corner Grocery 15-20.

ST. CATHARINES.—ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): The Parish Priest 13; fair co. and business. A Struggle for Gold 24.

CHATHAM.—ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): English Black Watch Band opens season Sept. 12.

Received too late for classification.

ALABAMA.

MONTGOMERY.—PICKETT SPRINGS CASINO (George Winters, mgr.): Mabel Paige opened stock engagement. Play to the girls of Patriots. Kiss of Susan. Beck's Miss. Oriental Slave. Jack's Sweetheart; business tremendous in spite of very bad weather.—ITEMS: Work is progressing rapidly on Jake Wells' Bijou Theatre. The stage will be entirely remodeled and the interior of the house thoroughly renovated.—It is announced that this season some of the Frohman cos. will be seen at the Montgomery Theatre for the first time in many years.

CONNECTICUT.

HARTFORD.—OPERA HOUSE (Jennings and Graves, mgrs.): The season was opened auspiciously 18-20 by Charles E. Bianey's Child Slaves of New York, a sensational melodrama, well staged and acted by competent co. The audiences were large and applauded frequently. At the Old Cross Roads 20-24. During the Summer the theatre has been touched up and appears as bright when new.—POLI'S THEATRE (S. Z. Poll, mgr.): Louis Kilby, res. mgr.): The stock co. presented Monte Cristo and His Life for 15-20 to the stereotype big business. If attendance is a criterion, Mr. Ryan and the co. has surrounded himself with can feel assured that they have made a good impression during their Summer engagement here, which is about to close as the house is soon to return to its regular schedule. Will be able to extend it a week longer account of the big success of the stock co.—ITEMS: E. H. Sothern and Virginia Harned were the guests the past week of the Misses Wagner, of Prospect Avenue.—Manager Kilby and Treasurer Curtis of Poll's, were among the guests Sunday of a tallly-ho party given by the Great Lafayette from Manhattan to Dreamland. On the return the co. collared with the Brooklyn Bridge but completely with no serious consequences. Manager Poll, who is summering at the Pequot, New London, took Dockstader for a ride in his automobile during his engagement there, and Dockstader says when they got to Ocean Beach, in making a turn, Mr. Poll did a loop the loop act with the machine and landed it up against a tree, and the party came along with souvenirs of the machine.—As I sail on the "Barbarosa" 25 for a six weeks' trip over "one, in ga. P. W. D. French theatrical reporter of the "Courant" and general all round comedian, will attend to my minor contributions during my absence. A. DUMONT.

BRIDGEPORT.—POLI'S THEATRE (S. Z. Poll, prop.; J. D. Criddle, res. mgr.): Utah is the bill 15-20 and the co. is doing full justice to its interpretations, especially Willard Dashiel in the leading heavy role. Incog 22-27.—SMITH'S THEATRE (Edward C. Smith, mgr.): A Modern Viking was tunefully done 11-13; and The Child Slaves of New York exploited with H. Edder in stellar role 15-17.—Smith's Theatre: Burlesques opened their season here 18-20 to be followed by The Way of the Transgressor 22-24. From Rags to Riches 25-27. Monroe and Mack in Hoity-Toity 29-31. Marie Wainwright opening her season in Twelfth Night Sept. 1. Peck and His Mother-in-Law 2, 3. Arizona 5.—ITEMS: The Thurber and Nasher co. are rehearsing daily in Recreation Hall in Smith's Theatre Building. Special interest attached thereto from presence of Florence Lawrence, star of this city, as the touring leader Harry Lawrence, character comedian of the Poll Stock co. was suddenly attacked with intestinal disorder 13 before the matinee. W. L. Stewart took his part at an hour's notice, and 15-20 he was succeeded by Lawrence B. McGill. Late reports from the Bridgeport Hospital announce gradual improvement.—Maude Saeridan, the ingenue of Poll's Stock co., received her friends on the stage 18 and presented her photographs but to thousand admirers.—Little George Waugh, of this city, boy player with the Poll Stock co. in former productions, was discharged from the Bridgeport Hospital this week after an overzealous game of football injured his back.—The Rents-Santley Burlesques occupied the boxes at Smith's Theatre 17 to see The Child Slaves of New York.—Lawrence B. McGill, manager of the Poll Stock co., is receiving congratulations upon the birth of a ten-pound son. The Spelbangers 2, 3. Marie Wainwright 5. An NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.): This well liked playhouse has been thoroughly renovated and put in shape for the Shubert Brothers' opening season. Warren Day, who has been here since the Shuberts assumed management, has gone back to New York and Mr. Collins is to be the resident manager. The management assures your correspondent that the list of attractions booked for 1904-05 is a most interesting one and that the best procurable will be offered. Act. I. Little Surprise. The Spelbangers 2, 3. The Rents-Santley Burlesques 18. The Spelbangers 2, 3. Marie Wainwright 5. An NEW HAVEN.—HYPERION THEATRE (Shubert Brothers, mgrs.): This well liked playhouse has been thoroughly renovated and put in shape for the Shubert Brothers' opening season. Warren Day, who has been here since the Shuberts assumed management, has gone back to New York and Mr. Collins is to be the resident manager. 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THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISKE, PRESIDENT.121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SIXTH AVENUE)

CHICAGO OFFICE:

(Otis L. Colburn, Representative.)

52 Grand Opera House Building.

FOREIGN BUREAU:

(Stuart A. R. Conover, Representative.)

Trafalgar House, Greene Street, Leicester
Square, W. C.,
LONDON, ENGLAND.HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$45; Half-
Page, \$80; One Page, \$150.Professional Cards and Managers' Directory Cards, 15
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ing advertisements must be in hand by Friday noon.The Mirror office is open to receive advertisements every
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SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Pay-
able in advance. Single copies, 10 cents.

Foreign subscription, \$6.50 per annum, postage prepaid.

Telephone number, 621, 38th Street.

Registered cable address, "Dramamirror."

The Dramatic Mirror is sold in London at Full Mall
American Exchange, Carlton St.; Regent St.; Norman's
Tourist's Agency, 88 Baymarket, S. W. Anglo American
Exchange, 3 Northumberland Ave., W. C. In Paris at Bren-
tan's, 17 Avenue de l'Opéra. In Liverpool, at Latarche, 63
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York Dramatic Mirror.The Editor cannot undertake to return unsolicited man-
uscript.Entered at the New York Post Office as Second-Class
Matter

Published every Tuesday.

NEW YORK - - - AUGUST 27, 1904.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

As Monday, Sept. 5 (Labor Day), will be a legal holiday, it will be necessary for THE MIRROR to go to press on the number to bear date of Sept. 10 earlier than usual. Advertisements for the last page cannot be received later than noon of Friday, Sept. 2, and all advertising pages will close at noon on Saturday, Sept. 3. THE MIRROR will be published on Tuesday, as usual.

FACT VS. FICTION.

THANKS to the industrious and ingenious press agent, the public is regaled even during the Summer season with interesting stories of the doings of prominent stage figures, although the hot weather period is presumed to see actors in sequestration and quietude that they may find physical vigor and mental strength for the arduous duties of the "season." It is in the good old Summer time, however, that the press agent performs some of his more notable marvels, in which prodigies of hunting, fishing, swimming and other possible vacation avocations are performed by persons from whom one would not expect such things.

Of course, most of these stories are rank fiction, although they are readable and effective for their purposes. But the best and cleverest of them pale when set in juxtaposition with the veritable doings during the Summer of at least one player—who also when really at work manages to hold attention—SARAH BERNHARDT.

This actress of infinite variety has written a letter to *Femnia*, a French publication that has to do with the interesting humors and achievements of noted women, in which she gives a glimpse of her vacation life at her stronghold of Belle Isle-sur-Mer, which has been described as "an authentic old fortress," on the Brittany coast. The editor of *Femnia*, in common with many other persons, was curious to learn just how SARAH spends her holidays, and in a confiding letter, in which she addresses the editor as "Dear Friend," the actress gives a catalogue of her employments in these char-

acteristic phrases, redolent of professional modesty:

You want to know what I do at Belle Isle. I rest. I rest by giving myself extra fatigue. You know that the life I lead in Paris is rather of a paradoxical sort. Still, one must occasionally breathe. The same fate which made me the servant of an art in which only brain and heart, sensibility and intelligence, are active, also gave me a taste, a want, a furious passion for physical motion. How do I conciliate these contradictions? I am sure I don't know, but I go to Belle Isle. I see you smile. How can a microscopic place like Belle Isle give scope for my insatiable nature? Well, Belle Isle certainly is microscopic, but it is wild and it is immense, because Belle Isle is one of the outposts of the Old World, a bit of Europe plunged in the ocean. Because the infinite ocean hurls its furious green waves against the black rocks of Belle Isle and beyond, at the other end of the ocean. I imagine America and fresh worlds. And that is why I love Belle Isle. For its solitude, its silence, its wildness, its fisherman, its transparent gray-green sea, its sky, now blue, now black, and for all the splendid representations which nature stage-manages there; for the dreams, the ideals, and the beauty that I find there. You ask for a programme of the day's employment here. I append it in schedule form. It will show you that I give my lungs and muscles fair share of work to do. In all weathers, up between 5 and 6. Shooting immediately. Eight A. M., back home, gun exchanged for fishing net, and I go shrimp. Eleven A. M., bath and toilet; 12:30 P. M., luncheon. After luncheon, siesta. The siesta is compulsory and sacred. It is my first instant of bodily rest after the moment of getting out of bed; the first instant of immobility and silence. We lie down on wicker sofas against the fort, sheltered from the sea breeze. Then "mum's the word?" Each one meditates, reads or sleeps as he or she feels disposed. Afterward to work. In the studio opposite the fort each inmate has a special corner. For myself I read manuscripts, learn or look over parts, or I take up the sculptor's chisel. At 5, tennis. Then dinner, then music, then bed, and we begin all over again. Such are my days at Belle Isle. They are all identical. They are charming and magnificent. I feel that among all the days of the fleeting year I live those days for myself alone and for those dear to me. That time is my haven of rest in the year, when I recreate will power and store up health and activity. And I return to Paris without regret. Belle Isle has given me all I asked of it. I go back joyfully to my art, to work.

Up in all weathers, almost with the birds, hunting for hours—former notes of her life at Belle Isle have described her with a fowling piece over her shoulder while after game, and barefooted while fishing—then with a net shrimp for hours, followed after her bath, luncheon and siesta by many other but more conventional activities, surely this is indeed a wonderful woman. And she calls it all "rest." What will she do when she is older? In spite of the volumes written about her, SARAH's exact age seems to be unknown. One chronicle says that her first appearance as an actress was made in 1857, "when she was ten years old." She seems almost as vigorous as a generation ago, although she now has more repose. No one nowadays hears of her sleeping in a coffin, a habit that sensationally contrasted with her super-strenuousness when it was indulged; as a voyager she no longer competes with the sailors in daredevil feats aloft, as she used to do; and in place of the young tigers and other deadly beasts that she formerly had in familiar association, she now delights in gentle kine and docile donkeys with other pets, which, although they are varied and many, are all domesticated. Yet essentially she is the same SARAH, being only tempered slightly by time, which but gracefully salutes her; and she manages to appear as ever as the chief figure in the drama of Rest, as she is an absorbing creature when she joyfully goes back to Paris and to "work."

As professional matters to contrast with Sarah's activities off the stage, it is interesting to recall some of her thrilling doings in plays. T. P. O'Connor, who before had not been known prominently as a statistician, recently declared that in the item of deaths in plays "the French stage leads all the rest." And to give illustration, he added: "Bernhardt has had what is probably the greatest experience of all tragedians in the simulation of suicide. Her deaths by self-administered poison total up roughly to 10,000; she has jumped into the scenic artists' Seine more than 7,000 times; she has sent more than 5,000 bullets into her head from revolvers, and nearly the same number of daggers has she, to the inexpressible sorrow of intemperately-sympathetic spectators, plunged deep down into the chiffon at the side of her bodice." Truly an appalling retinue of simulated horrors. Yet SARAH's busy times off the stage, although lacking the suggestion of fatality in the foregoing, have developed an infinitely greater variety and a more pliant character of sensations, and it may be said that they have been more effective because real.

What a fund she is leaving to posterity! When one goes over the dusty records of the great of the theatre that have long passed away, the printed lines furnish little beyond commonplace, even in the occasional anecdote; yet all these almost meagre and barren records are preserved and perused with fascinated interest. It is simply impossible to imagine the pleasure in store

for future generations in the treasures of printable matter of which SARAH will be the protagonist that will descend to them. No present history can show the like, all previous fiction will be eclipsed thereby, and the wonders of mythology itself will fade by comparison. Such will be one of the rewards of a player who on the stage is unique, and who supplements her regular work in the theatre by a private life at least as thrilling as anything in the drama in which she has won applause.

THE OLDEST DRAMATIST'S RECOLLECTIONS.

A little over a year ago a reporter for THE MIRROR asked that fine old veteran, J. J. McCloskey, why he did not write his memoirs, as Mr. McCloskey is the oldest American real dramatist and actor living, and he was in the casts with the greatest stars of the past sixty years, here and in foreign countries. It is a curious sensation to have this active, boyish, clear, blue eyed old actor and playwright flash an old 1849 San Francisco theatre, or an 1855, 1856 and 1857 Australian theatre, programme on one, with J. J. McCloskey in the cast. Mr. McCloskey is probably older than Ibsen, and his plays have made large sums for other people. His Across the Continent, one of the liveliest melodramas ever written, made a large fortune for Oliver Byron, and his scores of other plays have been represented all over the world. There is not one successful playwright living to-day who can put so much action and invention into a play as Mr. McCloskey put into his plays in his active days, and the lauded and sought after English writers of melodrama are not in his class in this respect. Mr. McCloskey played with the elder Booth, and was close to Edwin Booth in the California days of '49, as he was also with him in Australia. The veteran player and dramatist is summering at the South Bay House, Blue Point, L. I., putting the finishing touches to his forthcoming volume, entitled "Recollections of an Old Player." When it is known that Mr. McCloskey can give to the present generation recollections of some of the prominent actors, politicians, lawyers and men about town who have passed away during sixty years or more, it may be assumed that the volume will make very interesting reading to the players and others of to-day.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

MIRROR READER, Kansas City, Mo.: 1. Joseph Humphrey's real name was Murphy. 2. He died May 29, 1904.

J. H. HILL, Toledo, Ohio: Write to the Forest Home, inclosing a stamped and self-addressed envelope for a reply.

B. H. Lagrange, Ill.: It is not known to THE MIRROR that Mary Shaw ever played in Everyman.

MISS BRONX, New York: The actor about whom you inquire retired from the stage three or four years ago, and it was announced that he would in the future devote his attention to commercial pursuits.

FRANCIS WARD: The young person who earnestly desires to go on the stage usually persists in efforts to do so, no matter what advice is given. There is little choice between the schools you name. New York, of course, is the great engrossing centre.

NEDDEN, Detroit, Mich.: The route of the "Wheel" is published in the form of a large sheet, which shows at a glance just where each company will be during the entire season. Address the secretary, St. James Building, New York City.

WILLIAM L. HENRY, Plattsburgh, N. Y.: It would require too much valuable time to hunt up the deaths of the twenty-two professionals whom you mention, and which you want merely for your scrap book. If it were done THE MIRROR would be flooded with similar requests from thoughtless persons.

O. B. FYFE, New York: William Gillette made an adaptation from the German of Van Moser's Der Bibliothekar, calling it Digby's Secretary. He produced this at the Comedy Theatre, New York City, Sept. 29, 1884, playing the title-role. On the same night Charles Hawtrey's version of Der Bibliothekar, first known as Nunku, and produced under the title The Private Secretary, was produced by A. M. Palmer at the Madison Square Theatre. Herbert Kelcey played the title-role. This version ran until April 4, 1885. Mr. Gillette rang his curtain up half an hour before the Madison Square, thus claiming a victory in point of time. However, Mr. Gillette's play was not very successful owing to rather poor support, and was withdrawn shortly. Later Mr. Palmer brought suit against Mr. Gillette for rights to the piece, but a compromise was soon made, and the two versions were blended under the title The Private Secretary. Mr. Gillette long played the title-role with great success in New York and elsewhere.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., Aug. 11 to 18, 1904.

L'ANGLAIS. By Pierre Lamarche.

A CRIMSON STAIN. By James Irwin Hibbs.

A DAUGHTER OF ITALY. By Frank M. Witmark and Marie Madison.

A DAY IN BOLOGNE. By Arthur Law.

DOINGS OF A DUDE. By Harry L. Newton.

EUDORA. By W. G. Storey.

FALLEN BY THE WAYSIDE; OR, VICTIMS OF POVERTY. By Fred Summerfield.

FRESH TIMOTHY HAY. By Harry L. Newton.

GICKMAN THE GLAZIER. By Harry L. Newton and A. S. Hoffman.

THE GODDESS OF LOVE. By Harry L. Newton.

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WIDOW WISE. By Charles Horwitz.

WIVES OF YESTERDAY. By William Harlowe.

WOODHILL FARM. By Llewellyn Watkins.

WORDS TO THE WISE. By Harry L. Watkins.

LONDON.

Only One Opening—Regarding Miss Legarde
—Plans of Players.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER
SQUARE, W. C.

LONDON, Aug. 18.

(Special Correspondence of The Mirror.)
Again alas! I have to report that not one play has been vouchsafed to us this week in the West End of this mighty Metropolis, and that only one new melodrama has been seen in the

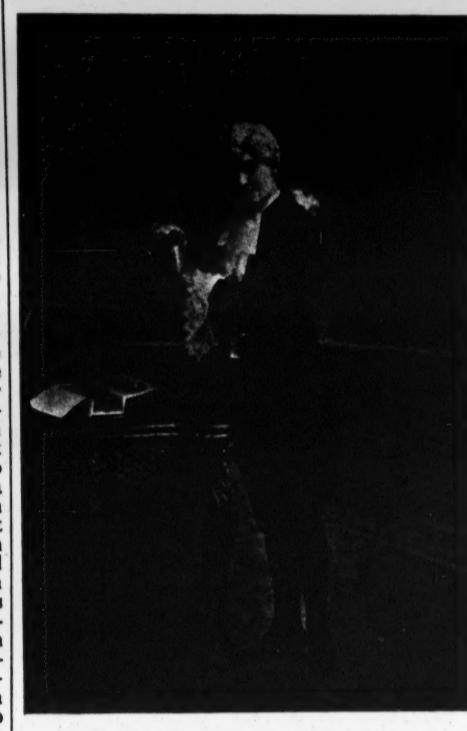


Photo by London Stereoscopic Co., London, Eng.

MILLIE LEGARDE.

suburbs thereof. The one new melodrama was entitled On Circumstantial Evidence, and it was indeed a scorcher. It was written around an English officer who was falsely accused, and whose wife strove to get Garibaldi (of all people in the world) to upset the very melodramatic villain who had caused the false accusation.

The English Flag (long may it wave!) was lugged in a great deal, and this caused all England's enemies to fall back in alarm.

The portrait of Millie Legarde, a pretty and popular London actress, is herewith given. Miss Legarde, after playing in sundry pantomimes and burlesques, made her first hit in comedy under the direction of A. S. Gatti and Charles Frohman, at the Vaudeville. One of her most striking successes during the last year or so was as the saucy but sweet heroine in The Girl from Kay's. A few days ago the merry Millie took up Ethel Irving's part in Frank Curzon's newest production—namely, Owen Hall's musical comedy, Sergeant Brue. In this Miss Legarde at once achieved another success.

By the time this reaches you both the sweet Edna May and the smart Robert Ganther will have disembarked on your side—the former to play in The School Girl, and the latter to produce his new comic opera, The Baroness Bounty. Your Eleanor Robson has just arrived in order to play in Israel Zangwill's comedy, Merely Mary Ann. Arthur Bourchier has just settled to produce Henry Arthur Jones' new play at the Garrick on Aug. 27.

A TORNADO'S WORK.

Saturday evening, Aug. 20, about 9 o'clock, a tornado struck St. Paul and Minneapolis, Minn., doing great damage and killing twelve persons in St. Paul and injuring many more. The Tivoli Theatre, in St. Paul, was completely demolished. A vaudeville performance was going on at the time, and two men were killed and about a dozen people injured. The Empire Theatre, also devoted to vaudeville, was unroofed and badly damaged. The Lyceum Theatre in Minneapolis had its fire skylight, paint bridge, and

THE USHER



The Palais-Royal farce, at which the stomach of the American public rebelled finally several years ago, is likely to become a memory only in Paris. For some time past the Palais-Royal has failed to attract the Paris public, which has wearied of the everlasting farce with its mechanical complications of impropriety, and has demanded a more refined, refreshing and original style of comic theatrical entertainment. For years the Palais-Royal was the hotbed from which sprang the objectionable pieces that infected both the London and New York stage, although in these cities the intrinsic vulgarity had to be superficially coated. Possibly the Palais-Royal class of pieces never had an artistic or moral right to exist anywhere, but they lost whatever *raison d'être* they might possess when they were brought to England and this country and subjected to a cleansing process that was only successful on the outside.

Prominent women in London have established the Lyceum Club, social and residential club for women, which has secured the house formerly occupied by the Imperial Service Club in Piccadilly, overlooking the Green Park. The purpose of the club is to provide a common meeting-ground for women who are workers in literature, art or science, and, aside from the social aspects of such an organization, to institute certain features that will assist professional women in marketing their work.

With the exception of Mrs. Oscar Beringer, I do not note the name of any one that is connected with the stage among the members of the committees, and it is evident that the women of the stage are not included in the eligibility list.

The prospectus of the club is attractive. It will have all the features of a high-class men's club, including billiard and private dining rooms, bar and lodgings. The club has a Provisional Committee in the United States representing literature, journalism, universities and science. Among the members I notice the names of Mary E. Wilkins, Jeannette L. Gilder, Mrs. Burton Harrison, Elisabeth Marbury, Mrs. Rice, of "The Cabbage Patch," and other well-known writers and professional women. There is also a committee securing members in France, as it is intended to make the club international in its scope and membership. The women entitled to full membership are those that have published original works in literature, journalism, science, art or music; those that have university qualifications, and those that are wives or daughters of men distinguished in any of these directions.

The entrance fee is one guinea, and the annual subscription for American members is two guineas. Applications for membership should be addressed to the Secretary, 182 Piccadilly, West, London.

Mr. and Mrs. Hackett, after various thrilling experiences on sea and land, have returned from their trip to Newfoundland. Mr. Hackett, who will not begin his own season until late in October, is busy supervising the preparations for the tours of the several companies that will be under his management the coming season.

The first of his productions, Jack's Little Surprise, is a farce which ought to prove a reasonable offering. The scenes are laid in Cairo and New York, and the complications arising from the embarrassments brought upon a party of Americans through the rescue of an odalisque from an Egyptian harem are said to be extremely amusing by those that have seen the manuscript of the play. The piece has a number of very good parts, and it is written in a breezy style.

The Secret of Polichinelle will have a cast that is stronger than that which presented the piece in New York last season, and Mr. Hackett anticipates a successful tour for Mr. Thompson in this charming comedy. His company in The Crisis will appear in the popular price theatres. The Crisis has been a very profitable play, and there is little doubt that it will maintain its drawing qualities in the subsidiary theatres.

Mr. Hackett has two new plays available for his own use, and it is thought they will prove more suitable to his requirements than those which he used last season.

Jefferson Winter, who was operated on recently in Los Angeles for appendicitis, was able to leave the hospital last week. He will spend the rest of the convalescent period at the seaside, and will leave for New York on Sept. 15. He was dangerously ill and he had a narrow escape from sudden death, but he was fortunate in his operating surgeon and

in the prompt measures that were taken when his critical condition was revealed. Mr. Winter will be able to begin the season with Mr. Jefferson about Oct. 17, in Boston.

Says the New Orleans *Harlequin*: "I want to tell you that, though for a while commercialism may seem to dominate a great public institution, the American public finally is going to enforce the idea that our theatrical managers are public servants in the same sense as our teachers, our preachers and our editors. The status of the theatre, obscured and darkened for a day by a modern commercial trick, is destined to be established more firmly. But, in its last analysis, seen as it must be seen by the ever tentative opinion of that high tribunal of final resort—the people—it is inevitable destiny that in this country of free institutions the stage, the supreme expression of the joys and sorrows of the race, of its failures and successes, of its hopes and ambitions and heartaches, urn of the tears, sounding board of the merry laughter of life, can have but one end, and that end lodges the theatrical manager among the most important positions held among his fellow men. He most truly is not born unto himself."

BROOKLYN AMUSEMENTS.

Mrs. Spooner had the honor of ushering in the new season on Monday evening, Aug. 15. The Bijou Theatre was packed with the enthusiastic supporters of Mrs. Spooner and the admirers of her clever daughters Cecil and Edna May, and the reception accorded them was hearty and intensely sincere. The piece chosen for the opening was *A Night Off*, and it was brilliantly played. Augustus Phillips and Harold Kennedy, who are established favorites here; Olive Grove, Edwin Curtiss, Ben Wilson, and others scored. The floral offerings almost hid the players from view, and the occasion was made memorable in many ways. Mrs. Spooner was called out and cheered to the echo.

The season will soon be in full swing. The beautiful new Majestic Theatre on Fulton Street will open its doors for the first time on Aug. 29, with *The Wizard of Oz*, which will run for two weeks. The Montauk opens on the same date with *Peggy from Paris*. The Grand Opera House begins its season on Aug. 27, with *Under Southern Skies*, and the Broadway, on the same date, will offer *The Sultan of Sulu*. Corse Payton will welcome his friends on Aug. 29, with *The Henlette*.

The stock company at the Columbia will begin operations on Aug. 27, in *Soldiers of Fortune*. The company is headed by Richard Buhler. The Silver Slipper at Manhattan Beach last week, is followed this week by *Princess Chic*.

VINCENT KIRK.

TROUBLE OVER YIDDISH PLAY.

An interesting row occurred last week in Jewish theatrical circles over Jacob Gordin's play, entitled *God, Man and Devil*. Jacob Adler announced a production of the play at the Grand Street Theatre and was immediately summoned to court by Mr. Gordin, who claimed that the actor-manager had no right to the use of the drama. The case was argued in the Supreme Court before Justice Davis on Thursday and Friday. Mr. Adler maintained that he had paid Mr. Gordin \$600 for the piece. Justice Davis therefore refused to grant an injunction forbidding the performance. The piece was presented at the Grand Street Theatre on Friday night, and so much interest had been aroused by the legal battle that every seat in the playhouse was sold long before the curtain rose. The crowd around the doors was so great that the police reserves were called out to maintain order.

MR. HACKETT HOME AGAIN.

James K. Hackett and Mrs. Hackett (Mary Mannerling) returned to New York last Monday from a two weeks' hunting and fishing trip in Newfoundland and Labrador. Mr. Hackett immediately set to work rehearsing his company in Jack's Little Surprise, in which he will present Arthur Byron as a star at the Princess Theatre on Aug. 25. Next he will conduct the rehearsals of *On the Yellowstone*, in which he will star Howard Kyle. This company will open in Washington about Sept. 1. Later productions planned by Mr. Hackett are *The Crisis*, with Nannette Comstock as star; *The Secret of Polichinelle*, in which William H. Thompson will again be seen, and *The Crossing*, Louis Evan Shipman's dramatization of Winston Churchill's novel, in which he will himself appear at the Lyric Theatre early in November.

JOSEPH JEFFERSON'S ILLNESS.

Joseph Jefferson was seriously ill at his summer home, "Crow's Nest," Buzzard's Bay, Mass., last week, and, because of his advanced years, considerable alarm was felt by his family and friends over his condition.

Nearly month ago Mr. Jefferson contracted a slight cold while on a fishing expedition, and the ailment developed into gastritis. Dr. J. E. Kinney, a long time friend of Mr. Jefferson's, was summoned, and on last Tuesday he stated, that while the actor had been, for a time, in a critical condition, he was improving, and that unless some unlooked for complication arose his recovery was certain.

Later Dr. Fitz, of Boston, was called in consultation. Upon leaving "Crow's Nest" he said that Mr. Jefferson's malady was yielding readily to treatment, and that there is not the slightest cause for alarm.

A THEATRE FOR CHILDREN.

A theatre for children will be opened this season by the Educational Alliance, on the East Side. Thirty matinee performances will be given on Sunday afternoons, beginning in November and ending in May. Plays by Mrs. Frances Hodgson Burnett, William C. De Mille, and other well-known writers for children will be presented. The admittance fee will be only five cents.

SALAMBO PRODUCED.

Stanislaus Stange's dramatization of Flaubert's *Salambo* was presented for the first time by Frederick Warde and Kathryn Kidder, under the management of Wagnalls and Kemper, at the Stone Opera House, Binghamton, N. Y., on last Saturday evening, Aug. 20. The acting of the principles and the supporting company, and the handsome mounting won the favor of a large audience.

MRS. LE MOYNE'S RETURN.

Mrs. Sarah Cowell Le Moigne arrived in New York on the *Oceanic* last Wednesday from Europe, where she has been resting for five months. She will play the role of the Countess in *The Two Orphans*, beginning in Boston on Sept. 5, and it is her purpose, after that engagement, to produce two of Browning's poetic dramas in New York.

ENGAGEMENTS.

Leila Davis, for *Driven from Home*. Bernard Phelan, for the role of Laertes, in *Harrison J. Wolfe's production of Hamlet*. May Sargeant, with N. C. Goodwin. Harry St. Maur, with William H. Crane. Matilda Weffling, for *The Little Princess*. Rolinda Balnbridge, with Al. H. Wilson. Spottiswoode Aitken, with Marie Walwright. Katherine Dooley, with Florence Binder.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

At the tea served at the headquarters last Thursday by Jennie Wilder among those present were Camille G. Prescott, Kate M. Bostwick, Ida H. Irwin, Mrs. Stanley Ferguson, Mrs. Harry Leighton, Damon Lyon, Mr. and Mrs. Forbes Curtis, Laura Alberta, Mrs. Hudson Liston, Mrs. John Brown, Harriet Davis, Mrs. Maggie Breyer, Bessie Graham, Florence B. Varian, Isabel Munson, the Rev. F. J. Clay Moran, Rosa Rand, Miss E. B. Van Amringe, Edyth Totten, Mary Hawes, Mrs. Amelia W. Holbrook, Madame Manzell Bartlett, Rena May, Grace Campbell, and Minerva Florence. A specially selected programme was given. Bessie Graham, of the Josiah Whitcomb company, sang several selections and was repeatedly encored. She was assisted by Mary Hawes at the piano. Damon Lyon recited a poem called "A Two-Center." Harry Hadfield also recited to repeated encores. After a great deal of persuasion "Aunt Louisa" Eldridge recited her famous "Star Spangled Banner." Mrs. Maggie Breyer and Lillian Lancaster will be hostesses next Thursday, and all are cordially invited. The Rev. Walter E. Bentley was to sail for New York on Aug. 13, but owing to an urgent request to preach at Belfast, Ireland, he probably did not sail until the 20th.

The Rev. Dr. Francis J. Clay Moran was the speaker of the evening at the Actors' Society meeting on Sunday evening, Aug. 21. He outlined the Alliance church and stage work graphically, told of the work being done throughout the country by the different chapters in reference to the Sunday performance law. The meeting room of the Actors' Society was crowded to greet the doctor and many joined the Alliance as a result of his discourse. Edyth Totten, secretary, was on hand to take the names and the money of the new members. Rosa Rand was asked to say a few words, which she did gracefully, and wound up by telling of the garden party on Aug. 24 at the residence of Bessie Taylor, Bennlington, Bensonhurst, N. Y., to which all were invited. Dr. Moran gave up his church service for that evening and had a substitute in his place at the service, while he spoke to the society.

Mr. Catlin, president of the New York Chapter of the Alliance, is in the Catskills, and will be in Boston in a few days, when he will visit the Boston Chapter. The Chicago Chapter, whose secretary is the Rev. William White Wilson, held an informal reception for theatrical people and their friends in Chicago on Aug. 16 at the Church Club rooms, 510 Masonic Temple.

The Chicago Chapter of the Alliance held an informal reception in its rooms in the Masonic Temple on Aug. 16. B. Agnes Lane was the hostess. The Chapter will hold similar affairs every Tuesday afternoon during the season.

THE STOCK COMPANIES.

The New Belasco Theatre, Los Angeles, which is controlled by Belasco and Mayer, will be opened on Aug. 29 with a permanent stock company headed by Adele Block and M. L. Alsop. E. D. Price, general manager of the Belasco-Mayer enterprises, will direct the affairs of the house during the first few weeks of the season. John R. Blackwood, formerly dramatic critic of the *Washington Times*, and later business manager for Mrs. Leslie Carter, will be the resident manager of the theatre.

The stock company at the Purchase Street Theatre, New Bedford, Mass., will close on Sept. 10, having played a successful season of twenty weeks. Gertrude Dion Magill will go to New York. Mr. Clemens to Boston. Jessie Pringle to Chicago, where she opens with the People's Stock company on Sept. 3; Jean Boiteau to Onset, where she will rest until the opening of the Frankie Carpenter Stock company, and Mr. Phelps to New York to complete arrangements for the stock company for next season.

Elizabeth Woodson is playing a special engagement with the Albee Stock company at Keith's Theatre, Providence, R. I., and is meeting with success.

Howard C. Hickman has become a member of the Grand Opera House Stock company, Pittsburgh.

The Lewers and Hewitt Stock company, at Midland Beach, offered last week *What Happened to Bones*, with one of the best supporting companies seen there this season. Included in the cast were Fuller Mellish, Mr. Kennedy, Norman McDonald, Mr. and Mrs. Lee Lord, Kathleen Taylor, Jessie Lewers, Ella Robertson, John O. Hewitt, and Edward Lewers. Lewers and Hewitt have taken the theatre for next Summer, opening early in June.

The German Stock company at the Pabst Theatre, Milwaukee, will open its season on Sept. 18. Manager Wachner has formed a company of twenty-six players, the majority of whom are from the State theatres of Germany. The new plays to be produced include a number of the best works of the serious German dramatists of the time. The company will, as formerly, appear in Chicago every Sunday.

Franklin Ritchie is meeting with success as leading man at the Castle Square Theatre, Boston, where he is filling a four weeks' engagement.

Ola Humphrey has returned from her Summer vacation and will soon join the Boyle Stock company at Nashville to play the leads the coming season.

Alexander Gaden has been engaged for the stock company at the Grand Opera House, New Orleans.

Jessie E. Pringle closed her second Summer season at New Bedford on Aug. 20, and left immediately to join the People's Stock company in Chicago, where she will play the principal character parts during the coming season. A handsome silver toilet set was presented to Miss Pringle by the members of the New Bedford company as a token of esteem.

PLAYERS FROM ABROAD.

Dion Boucicault, who is to stage the American production of *Letty*, arrived in New York on the *Lucania* last Saturday. William Faversham, who is to play the principal role in the production, at the Hudson Theatre, arrived yesterday (Monday) on the *Blucher*, accompanied by Mrs. Faversham (Julie Opp).

George Arliss, who will be a member of Mrs. Fiske's company at the Manhattan Theatre this season, arrived in New York from London on the *Lucania* on Saturday.

George Grossmith, James Blakeley, Talleur Andrews, R. W. Shirley, Mrs. Watt-Tanner, Miss Darcler and Robert Minster of the School Girl company, arrived from England on the *New York* last Saturday.

Harry Brahm has arrived from London, after a vacation of two months. De Witt C. Miller returned to New York on the *Mesaba* on Aug. 16, from England, where, during the Summer, he was entertained by Mr. and Mrs. Stanford (Laura Burt). He will probably return to London next May to appear in a new play by Phillip Clifford that Mr. Stanford will produce.

PERSONAL.

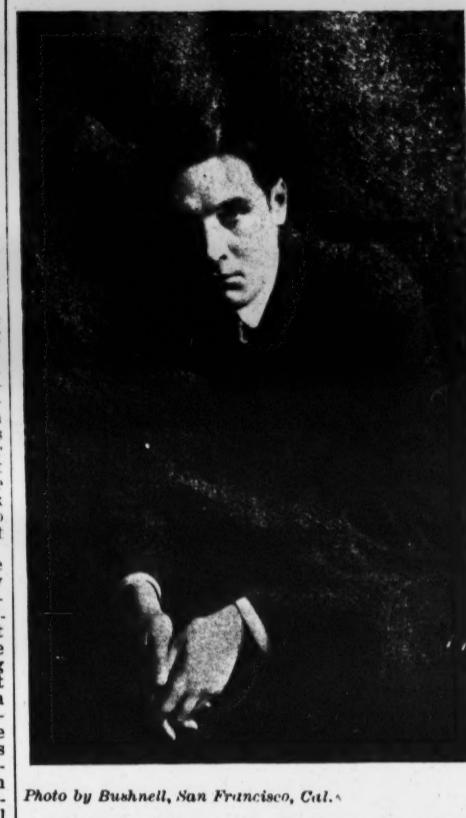


Photo by Bushnell, San Francisco, Cal.

MORGAN.—Edward J. Morgan, this season starring in *The Eternal City*, under the management of Liebler and Company, opened his Boston engagement last evening (Monday) at the Majestic Theatre. His success in the principle male role last season, when he supported Viola Allen, is a guarantee of success in his present stellar efforts in the same role.

SKINNER.—Otis Skinner will sail on the *Pomeranian* from Quebec on Thursday to meet, in Paris, Jean Richepin, whose guest he will be on the latter's estate at Faremoutiers, to discuss the production of Richepin's drama, *The Harvester*, in which Mr. Skinner appeared successfully in the West last season, at the Lyric Theatre in October. Mr. Skinner has spent the Summer among the French of Lower Canada, studying types and atmosphere, and will take great pains in the metropolitan representation of this drama.

COGHLAN.—Gertrude Coglan has been engaged as leading woman with Mrs. Patrick Campbell, who will appear at the Herald Square Theatre on Oct. 3 in Sardou's play, *The Sorceress*.

KLEIN.—Hermann Klein returned to New York last week on the *Kronprinz Wilhelm*. During his stay abroad he reopened his vocal studio in London, and in Berlin he rehearsed the European singers engaged by Henry W. Savage for the production of *Parsifal* in English.

GOODWIN.—Nat C. Goodwin will return from England during the first week in September, and will at once begin rehearsals of the new comedy by I. N. Morris, entitled *The Usurper*. The company will open in Chicago, and will not be seen here until Nov. 28.

FLORENCE.—Katherine Florence has been engaged to play the role of Mrs. Ivor Crosbie, in the coming production of *Letty*.

BENTLEY.—Irene Bentley was engaged last week by Charles B. Dillingham to originate the principal female role in *The Second Fiddle*, in which Louis Mann is to star.

TEMPLETON.—Fay Templeton celebrated the thirty-second anniversary of her debut on the stage on Tuesday evening last, by giving a supper to her relatives and a few intimate friends. Among the guests who drank to Miss Templeton's health and continued success were Edna May, Hattie Williams, and Peter F. Dailey.

POTTER.—Mrs. James Brown Potter has accepted the offer of F. F. Proctor for a long engagement as one of the vaudeville features at his theatres, and will make her appearance early in October. The final negotiations were carried on by Kyrle Bellew, representing Mrs. Potter, and J. Austin Fynes, who looked after Mr. Proctor's interests.

DE WOLFE.—Drina de Wolfe, who has just returned from Europe, was engaged last week by James K. Hackett to play the role of Madame Santenay, in *The Secret of Polichinelle*, supporting William H. Thompson. The part was originated here last season by Grace Kimball.

DASHER.—E. M. Dasher, better known to his friends in the profession as "Bert," who has been under special treatment for several weeks at the sanitarium of Dr. W. B. Fletcher, has improved sufficiently to occasionally visit the home of his sister at No. 31 West Twentieth Street, Indianapolis, Ind.

BELLEVUE.—Kyrle Bellew arrived in New York from England last Tuesday on the *Kronprinz Wilhelm*. He spent the Summer on his houseboat on the Thames and is in prime good health. He stopped only a day in New York—to arrange for Mrs. James Brown Potter's appearance in the Proctor theatres—and proceeded on Wednesday, with his company, to Denver, where he opened his season last night (Monday) in *Raffles*.

BAUER.—James Bauer—"Daddy" Bauer to his friends—the distinguished old player, who is now a guest at the Actors' Fund Home, fell from a trolley car at Central Park West and Sixty-third Street, on Sunday evening, and received a severe scalp wound. He was taken to Roosevelt Hospital, where it was found that his injuries were not serious. He will be at his home today (Tuesday).

TELEGRAPHIC NEWS

CHICAGO.

The New Theatre Law—Bird Center—Theatrical Doings—More Theatres.

(Special to The Mirror.)

CHICAGO, Aug. 21.

This week's special bill of the city of Chicago to entertain the theatre managers and owners is entitled Screens for the Footlights. Last week, it may be remembered, it was All Seats Must Be Twenty Inches Wide. That jolly little skit went so well that the City Hall could not help having another. I saw at least one manager hurrying up Clark street looking worried. As he passed I hailed him, but all he could say was, "Can't stop! Screens for the footlights? Chestnut of the ancient days of gas! Got to see somebody at the City Hall! What next?" At Lincoln Carter's Criterion Theatre General Manager Hogan was told by a city inspector that a flight of stairs would have to be ripped out because the risers were from one-eighth to three-eighths of an inch too high, and that a little stairway for some boxes which could not be used by more than two or three dozen people would have to be built over again because it was an inch too narrow.

Attendance at the downtown and outlying theatres is similar in one respect—good at some houses and not so good at others. The Illinois is dark and the bills at the other theatres are: Grand Opera House, Mrs. Wiggs, seventh and closing week; Studebaker, Yankee Consul, with Raymond Hitchcock, third week; Garrick, A Royal Chef, fifth week; Powers' Amelia Bingham and company in The Climbers; Great Northern, Buster Brown, fifth and closing week; Columbus, Out of the Fold; Alhambra, The Wayward Son; Bijou, A Little Outcast; Criterion, At Cripple Creek; Avenue, stock in Work and Wages.

Townsend Walsh is back in Chicago, busy with the press and preliminary work for Bird Center, due at the Grand next Monday. Mr. Walsh and others who have seen rehearsals of the cartoon comedy say the play is highly entertaining, and the second act a continuous scintillation of very humorous situations. In Chicago, where we are all well acquainted with the McCutcheon drawings and humorous chronicles of the imaginary town of Bird Center, Ind., the name of the play is not strange, but we hear that it looks, reads and sounds very odd to those unfortunate persons who have not lived in Chicago, especially during the last eighteen months, or seen the sidelights on life in the Indiana town. Down in Illinois, where the first performances of the play are being given, McCutcheon and his pictures are great favorites, and many a Bird Center party has been given, introducing the characters made familiar by the cartoons. Babes in Toyland will follow Bird Center at the Grand. Babes will open Sept. 12 at Poughkeepsie, with Myron Rice as manager and Townsend Walsh as advance representative, both to be transferred from Bird Center. The engagement of Babes here is for five weeks. After that the extravaganza has a full season, of week's stands only, in the principal cities, going from here to Milwaukee and the Twins.

The Tenderfoot, with Richard Carle and his usual associates, will open the new Schwartz Theatre at Waukegan Sept. 7, and the Forbidden Land will follow.

Willie F. Jackson is manager of Carter's Flaming Arrow this season, and L. F. Brehany advance. J. L. Buford is managing the Eastern Two Little Waifs, with S. W. Pascoe in advance. Charles E. Sellon is directing the Western Waifs, with J. W. Bailey ahead. Fred Kimball is still managing Too Proud to Beg, with Fred Eisfeld ahead. F. T. Wallace, as manager, and James W. Moore ahead, are conducting the tour of Her Only Sin, and Ed S. Manley and James Forbes are acting in corresponding positions for The Fast Mail.

Percy Hammond, press representative of the Grand, has appeared as De Lancy Halberst's understudy on the Evening Post and is now critic pro tem. Mr. Halberst has taken to the tall timber somewhere in the pine wilderness of Wisconsin. If he is reading the Post dramatic column up there he is learning a whole lot about Mrs. Wiggs, the Grand Opera House, Babes in Toyland, Wizard of Oz, Bird Center, and when Frederick Hamlin, Townsend Walsh, Lew Fields, Glen McDonough, and Julian Mitchell, of the Bird Center combination, came in and left for Peoria.

Three houses are involved in the announcements about the next engagement of Eleanor Robson in Chicago. As a Liebler attraction it was understood she would be at the Grand, then off the quiet a Garrick theatre representative said she would appear there. Now it seems settled that she will be at the Illinois.

Robert McWade, the old-time star, has succeeded Oscar Eagle as Mr. Wiggs, and Mr. Eagle has gone to New York.

Addison Burkhardt, librettist of Chow Chow and one of the sixteen concoctors of The Runaways, says the new comic opera for the La Salle the coming season will be called The Miller's Daughter. He and Aaron Hoffman are furnishing the libretto and Harry Von Tilzer the music.

The old La Salle favorites are to be in the cast.

William Cameron added a hit to The Forbidden Land's list by reviving his burlesque wrestling match. Gus Weinberg made the lead a German professor and put some new life into the part.

J. C. Miron is not only to succeed James C. Marlowe as Lord Mito in the Royal Chef, but to a certain extent he is to succeed also Cecil Lean as Badoso, the bandit. The popular basso will sing the bandit's chief number, the poison song. Mr. Miron will have an extra song besides the Mito number in the first act, "As Befits My Rank and Station." Thus he will have three good numbers, and with his well-known ability of acting he is sure to make this good part stand out finely, as it should. Amelia Stone will make an ideal Princess Toto for the metropolis, and with Sam Collins as the exiled Chicago alderman, the Stoddart-Taylor-Jerome musical cocktail sought to win success in the East.

Anna Fields has made Mrs. Schultz, the large German woman in Mrs. Wiggs of the Cabbage Patch, a source of much laughter during the run at the Grand. Her "Aint id, dontit it," always brings a smile.

It has been a long time since there were fourteen performances in a week at the Great Northern. That is the record of Buster Brown this week, the last of its engagement. Manager Jeff Bernstein heard the voice of the people and straightway ordered the house open every afternoon. The steady increase of the number of matinees to the limit has been followed by full houses at every extra as well as the regular performances.

Without the least exaggeration it can be written as history that the Grand Opera House box-office was peacefully mobbed last Wednesday afternoon. The crowd that filled the lobby and went away unable to get seats for Mrs. Wiggs afternoon or evening would have filled two houses.

Henry B. Marks opened the regular season of Out of the Fold with two big houses at the Columbus yesterday. Mr. Marks has been preparing here for the season with the determination to make Out of the Fold one of the best melodramas on the road, and the press praise which the play received when it was produced at the Great Northern would indicate that he is bound to succeed. His company is headed by Joseph Manning and Norma Hyatt.

A surprisingly good, well balanced company was discovered at the Columbus last week in A Friend of the Family, and Mr. Gorman is to be congratulated. Waves of laughter followed in quick succession. Thais Magrane is a handsome woman as well as a bright and capable actress. Eugene Redding's excitable French count was capital, showing fine discretion in a part that easily could be made ridiculous. Other members of the company whose ability contributed to the high grade of the performance were Theodore Dudley, as Mrs. Swift; William

Friend, as Swift; Helen Travers, as Aurelia, and Carroll Hamilton, as Molie.

George E. Gill's A Little Outcast, rewritten in some details and much improved, easily held its own high place among the most successful melodramas at the Alhambra last week. Annie Blanck's newsboy was, of course, the hero, and evidently the pride of the audience. Edwards Davis, the leading support, was excellent as Paul Weston, and George Elmore, as Quinn, showed exceptional ability. Frank Burton was good in the part of Hungry Dick. The specialties, particularly the dancing of Irene Meara and Master Fred Erickson's Lovers' Lane song won numerous encores.

The Western Vaudeville Association will have four Chicago theatres—the Chicago Opera House, Haymarket, Olympia, and the new house in Monroe Street, which will be ready next Spring. Max Anderson, of the association, who spends most of his time here now, says \$100,000 is being spent on the Olympic. It will be virtually a new theatre lowered down to the ground and equipped with a new entrance from Randolph Street, a few doors west of the Garrick. Mr. Anderson says \$10,000 is being spent on the new marble entrance of the Chicago Opera House and that the Haymarket is entirely changed and virtually a new theatre. The Monroe Street theatre, the first in the city, either vaudeville or dramatic, to be built under the new ordinance will be right up to date. In addition to these four Chicago will have the Vaudeville, formerly Iroquois, and Cleveland's—fully enough, it would seem, to supply Chicago's desire for the continuous and miscellaneous.

May Hosmer, Francis Boggs, who was her leading man at the People's, and several other members of her company there open a special engagement of four weeks at Howard's Theatre, 28 in The Lady of Lyons. Lorin J. Howard, will manage the theatre, as usual, and open the season of his stock company after Miss Howard's engagement. Mr. Howard is going to have an unusually strong company this season and produce a better class of plays than ever, beginning with Young Mrs. Winthrop. His two bright child entertainers, Slater and Clyde, will be with him again. Miss Hosmer goes to the Mirror Theatre, Des Moines, to conduct it as stock.

Charles Richman and Frank Worthing are in the company supporting Amelia Bingham at Powers'. She will produce here a play by George Middleton and Paul Kester, called The Vital Issue.

Louis Harrison, Roland Cunningham, Clarence Handyside, M. W. Whitney, Josephine Bartlett, Ida Hawley and Louise Leboran are in the Fritzl Scheff Two Roses company, at the Illinois, Sept. 28. The opening bill of the New People's Stock, week of Sept. 4, under the management of Fred Conrad, will be The Prisoner of Zenda. Eugene Moore will be the leading man of the company, and Lillian O'Neill leading woman. The rest of the company includes Maybelline Moore, Landon McCormick, Coulter Howard, Gall Satterlee, S. S. Simpson, Ethel Davis, and Jessie Pringle.

It is announced that the La Salle will reopen about Sept. 1 as a "class 4" (hall) place of amusement, with another "musical cocktail" as the attraction. It is said that the authors of the first cocktail, The Royal Chef, will not furnish the next. There was a time this summer when it seemed that there would be a much longer time between these drings at the La Salle.

Fred Wildman has placed Frank Ireson, Ray Foster, John Nemeyer, Fred Tillish, Mr. and Mrs. Thomas Sewall, and Josie Haines with De Courcy's Orphan's Prayer; Bertha Julian, Wilson Reynolds, Harry Buchanan, Charles Ferris with the Avenue Stock; M. H. Harriman, Jack Lorenzen, and William Randall with Our New Minister; J. Neil McLeod, Tot Young, and R. E. Wortham with Human Hearts; J. R. Bartlett, Ed A. Lindemann, J. D. McLaughlin with Devil's Lane; Frank Harris, Paul Hudson, Marie Blane, and Baby Irene with For Mother's Sake; Leah Simms and the Eldons with Dick Ferris; the Two Orrs with A Thoroughbred Tramp; Lawrence Dunbar with Little Outcast; George C. Denton and Charles Lindholm with B. C. Whitney's Romeo and Juliet. OTIS L. COLBURN.

BOSTON.

The Sho-Gun's Success Majestic Opens—Change of Columbia Management—Gossip.

(Special to The Mirror.)

BOSTON, Aug. 22.

Things are certainly getting livelier in Boston, although numerically the same number of houses remain open. The regular season at the Tremont begins this week, and although the Globe closes, the Majestic opens.

There was a lively interest in the coming of The Sho-Gun to the Tremont, and the new Henry W. Savage production opened so auspiciously that it was very evident that it would duplicate the success of Woodland, which closed in a blaze of triumph. The comic opera has been rewritten, I understand, since it was seen in Chicago, and it is certainly now an attractive production in every respect. One of the conspicuous new comers to the cast was Christie MacDonald, who is a bright and shining light. Georgia Cain is always popular here, and the innovation of seeing Charles E. Evans in comic opera added interest to the engagement. I wonder if George Ade ever saw Charles Emerson Cook's The Walking Delegate. If he did, he remembered some things remarkably well.

The Majestic reopened for the season to-night, and hereafter it will be the high priced theatre of the Stair and Wilbur Boston houses. Edward D. Smith, the popular resident manager of the Globe, comes to this house to occupy the same position. The first attraction was The Eternal City, in which Edward Morgan is now the star, while playing the same character that he did when Viola Allen gave it at the Hollies two years ago. Her old character is well played by Janet Waldorf, and Frederic De Belleville and Frank C. Bangs also share the honors.

An especially interesting revival was made at the Castle Square this week, and the presentation of Harvest gives an indication of the excellent things to be presented later in the season. To the present generation this old time success from Wallack's stock company was a revelation, and the work of the members of the stock company was excellent in every respect. This will be followed by The House that Jack Built, in which Walter E. Perkins will play a starring engagement.

Ranch 10, one of the old time melodramas, but always interesting in stock company productions, was excellently given at the Bowdoin Square, the conspicuous feature being the work of Charles Miller, a young actor who is showing much excellent work in the opportunities for leading business man given him. He played the dual characters admirably, and the members of the stock company contributed to the success.

More to Be Pitied than Scorned was the new offering for the week at the Grand Opera House and opened to excellent business. The piece came here directly from New York. Boston liked it.

There have been many rumors about the future of the Columbia, but during the past week affairs at that house have been settled, and it will be reopened by a stock musical comedy company in October and rechristened the Gaely. Harry N. Farren will be the manager for a syndicate of Boston capitalists, who have taken up the lease held by the Shuberts, and the first work will be a new musical comedy by two Boston writers given for the first time on any stage. The house will make a specialty of its chorus, and it is understood that daily matinees will be given.

Quite a party from Boston will go down to Portland late in the week for one more hearing of Woodland and a farewell dinner to the leading members of the company.

George Frothingham, formerly of The Bostonians, has been in town with relatives. He has several offers for comic opera work under consideration for the coming season.

Lisie Leigh was called to Denver by telegram last week on account of the illness of her father. She hopes to rejoin The Isle of Spice when the piece opens in New York.

The Old Colony Club, of which Joseph Jefferson is the President, will have its annual reunion and dinner at Marshall Island on Aug. 25, and this will be the great event of the Summer

at Buzzard's Bay. Quite a number will go down from Boston.

Harry W. Farwell, who had been pianist at various theatres in this city, committed suicide at his home in Wrentham last week.

Fay Davis returned from her Summer in Europe, arriving at this port on the Cedric. She had flattering offers to appear in London, but her contracts in this country prevented her accepting them.

Sidney D. Farrar, father of Geraldine Farrar, the prima donna, has been at his old home in Melrose for a few days. His family is in Switzerland. He will visit the Adirondacks and then return to Berlin.

A novel plan in regard to press work will be tried at the Globe and Majestic this season and there will be no permanent man in charge of the work as heretofore.

Walter Lewis will rejoin Otis Skinner when his regular season opens. He has been playing a stock company engagement this Summer, but is now with his parents in this city.

John B. Schoeffel, of the Tremont, did a very graceful thing last week when he made it possible for all the members of the Woodland company to view the great Grand Army parade from the theatre last Tuesday. The encampment brought thousands of visitors to Boston, but the theatres were not enriched. The parades, electrical illuminations and camp fires were too strong counter attractions.

ST. LOUIS.

Big Business at the Fair—The Various Attractions—Musical Comedies and Melodrama.

(Special to The Mirror.)

ST. LOUIS, Aug. 22.

Union Station officials have just reported that on Tuesday last they handled 200,000 passengers during the twenty-four hours ending at midnight on that day. This statement tells in an official way that the ground swell of World's Fair attendance is coming in. Nothing can stop it now.

During the past week the weather has been at its worst, for a change. Flood and cyclonic conditions have prevailed, and on Friday afternoon a part of North St. Louis was demolished by a wind and rain storm. But all the rain and all the storm of the previous days have not diminished the attendance at the Fair. On the contrary, each day showed a greater support of the big enterprise on the part of the traveling public; and now it is the railroad men, who best know what is coming, who are telling us that all roads lead to St. Louis and that the passenger equipment of all of them is being taxed to the utmost.

JAY BENTON.

At the National Theatre Spencer and Aborn's production of Heart's Adrift holds the week.

An airship in motion in the clouds is a special novelty.

Dealers in White Women, Aug. 29.

The Forepaugh Theatre Stock company is meeting with favor. The Fatal Card is the bill,

with George W. Barbier, Caroline Franklin, and Barry O'Neill in the cast.

Hearts of Oak, Oct. 29.

The Bijou Theatre Stock Company is giving this week My Friend from India. The Strange Adventures of Miss Brown, Aug. 29.

Gilmores' Auditorium will open Aug. 27, the attractions being Henri French and a company of eight, their first American appearance: Way and his American beauties, Armenis-Tito Quartette of cyclone dancers, Joe Morris, Annie Kenwick, Musical Bennetts, Ardell and Bayard, the Great Train Robbery, John F. Leonard, William F. Carroll, Olympia Quartette, Pettingill and De Forrest, Lester Howard, M'Bride and Walton: a new local skit. The Two Candidates. The prices will be 15 cents to \$1. Coming, Paul Spadoni.

Dumont's Minstrels will open the Eleventh Street Opera House on Aug. 27 for the season with a new lot of local skits: The Band Master and His Bride, The Incubator Baby, Bumping the Bumps, and Harry D'Estra and his Summer Girl.

Al. H. Wilson, in A Prince of Tatters, will begin the season of the Park Theatre on Aug. 27.

Openings yet to come: Chestnut Street Theatre, Sept. 5, with The Maid and the Mummy; Kensington Theatre, Sept. 12, with Barney Gilmore, in Kidnapped in New York; the Garrick Theatre, Sept. 19, with The Yankee Consul; the Walnut Street Theatre, Sept. 19, with The Southerners; the Chestnut Street Opera House, Sept. 26, with A. M. Palmer's Two Orphans; the Broad Street Theatre, Oct. 10, with Viola Allen, in A Winter's Tale; the Girard Avenue Theatre, now nearing completion, late in October.

The announcement for the week Aug. 22 at the People's Theatre is Louise Beaton, in Rachel Goldstein.

The Ithaca Band and Lucy Isabelle Marsh, soprano, are this week at Willow Grove.

Cape May Notes: John B. Wills' Musical Comedy Company furnishes a first-class programme at the Iron Pier. Rielly and Morgan, J. D. Henderson and the Fairy Theatre are added for the week.

PHILADELPHIA.

Several Theatres Begin Their Seasons—The Week's Offerings and Announcements.

(Special to The Mirror.)

PHILADELPHIA, Aug. 22.

The Grand Opera House began the season on Aug. 20 with a drama by Frederick Schwartz, founded on Tolstoy's pamphlet, "Thou Shall Not Kill," locating the scenes in the United States.

The plot hinges on a murder, the villain being struck by lightning as he is about to escape from the court room. Telepathy furnishes the motivity of the play, which abounds in striking and realistic scenes. Florence Brockway, in her "Loop the Loop," and a country fair and races are interpolated. The cast includes Virginia Drew Tresscott, George S. Trimble, Alice Keenan, Anna Neale Hanson, and Frederick Sumner.

Darcy and Speck's Stock company, at the Standard Theatre, opened the season Aug. 20 with Hands Across the Sea, which continues this week. Frank Jones and Francis Nordstrom are additions to the company.

Blaney's Arch Street Theatre is attracting attention by novel methods and popular prices. The Child Slaves of New York, with Will H. Vedder and good company, is the feature for the week. Howard Hall in The Wolf's Paradise, Aug. 29.

At the National Theatre Spencer and Aborn's production of Heart's Adrift holds the week.

An airship in motion in the clouds is a special novelty.

Dealers in White Women, Aug. 29.

play has several ingenious mechanical effects. The cast is good. Hearts Adrift will follow.

Large and appreciative audiences continue to greet the Royal Artillery Band of Italy. Signor E. Tasca conductor, which is giving concerts every afternoon and evening at River View.

Albert Buckner, who was injured at the Electric Park Friday a week, while riding at full speed down a long, narrow ladder from a high platform on the stage, then up a similar ladder run out onto the auditorium to a platform 35 feet high, recovering sufficiently to repeat his act every night last week.

Another important acquisition to the DeWitt company of players, at Chase's Theatre, is Florence Nash, the daughter of Phil Nash. Miss Nash has been engaged as ingenue. She met with success in Philadelphia recently.

HAROLD RUTLEDGE.

CINCINNATI.

The Weather Arbitrating as Between Indoor and Outdoor Amusements.

(Special to The Mirror.)

CINCINNATI, Aug. 22.

Three theatres and four Summer parks are striving for patronage now, with the weather capriciously favoring first one and then the other. Next week, however, will see nearly all of the theatres open and some of the parks closing up.

This is the last week of the Chester company, and the attraction is The Telephone Girl. John Young is a laughable Hans Nix. Frank Stammers an admirable Snuffles. Marion Stanley a charming Estelle, and Helen Darling an admirable Beauty Fairfax.

The Lyceum opened yesterday with In the Shadow of the Gallows, and attracted good audiences.

The second week at Heuck's has opened auspiciously with Ralph Stuart in By Right of Sword. H. A. SUTTON.

SHOP TALK.

"During the twenty years that we have talked shop, ten years under the awning on Union Square and ten or more in this cozy corner at the 'Players', it has frequently happened that we have strayed from remissious moods to take a passing shot at current or contemporaneous follies in their flights. To follies may be added shams, local, provincial and national. These little volleys have not always been directed at follies and shams within our own profession. Being good Americans, educated and reading men, we have availed ourselves of the rights of our citizenship to take an occasional shot at charlatans and pretenders in many callings. If we have not produced revolutions, religious, civil or professional, we have at least had the satisfaction of knowing that our tirades have relieved our pent-up mental energies, aided digestion and met the cordial approval of such of our professional associates as have happened to be within earshot. So much by way of premise," said the tragedian.

"Which reminds me," said the fat comedian, "of the difficulties one encounters in endeavoring to keep the professional philanthropist in the straight and narrow path. I have myself recently had some gratuitous advertising to which your premise encourages me to advert. Am I right in presuming that your premise was premised with a view to drawing from me some reference to this especial case?"

"For no other purpose than the pleasure of listening to your more or less liquid notes."

"With the accent on liquid?"

"Be it as you will."

And this preliminary having been adjusted to the satisfaction of all, the comedian continued:

"At our last state dinner I took occasion to quote from a widely read and influential journal an item to the effect that a town in Ohio was about to call upon the general public (which in this case meant practically the amusement profession) for subscriptions to place a monument on their public square to the late Dan Emmett, one of the reputed authors of 'Dixie.' I called attention to the fact that about twelve years ago this old man was found in the town in question desperately poor and thinly clad, in midwinter, also that he was performing odd bits of menial labor to eke out an existence. He was advised that the Actors' Fund would probably aid him upon application. The application was made and the return mail carried a check for \$50, for the specific purpose of purchasing clothing and necessaries. It was received with expressions of gratitude and no doubt applied to the purposes for which it was sent. With the letter went an offer to place him in a comfortable home for aged men, where he would be the guest of the Fund for the remainder of his days. This offer was delicately declined, not through sensitiveness, but because he had an aged wife, who could not, of course, share the Fund's hospitality at the same place. At his suggestion he was granted a weekly allowance instead. This sum, \$5, he received and receipted for each week until his death, a period of nearly twelve years, the payments amounting in all to nearly \$3,000. His death was announced throughout the United States by the Associated Press, and much editorial space was given the event, owing entirely to his name being associated with the song of 'Dixie' its author. It may be said here, in parentheses, that he was not supported for twelve years by the Fund because he was the reputed author of 'Dixie,' but because he had been a performer on the minstrel stage. The executive of our great charity will not, I venture, undertake to establish the authorship of 'Dixie' or 'The Beautiful Snow,' or to discuss the relative claims of Dan Emmett and Harry McCarthy, both deceased. My remarks upon the occasion referred to were supported by documentary evidence. The inference was plainly this: But for the Actors' Fund Dan Emmett would in all probability have died in the county house and been buried as a pauper. Yet while his body is still above ground, and while his name is for a day or two quoted and eulogized throughout the country, the town in which he was born and raised (sic), and which was 'proud of his citizenship' (sic), etc., proposes to ornament their public square with a monument to his memory—provided somebody else pays for it. The Emmett Memorial Commission, through its presumably chosen council, has protested in print against my statements and inferences. Naturally, this was to be expected. The committee's selection of a spokesman was not a happy one. The readers of THE DRAMATIC MIRROR, through whose columns he speaks, are educated and intelligent. They read between the lines. They know that personality is not argument. In this communication I shall try to be impersonal. Stripped of verbiage the commission's specific replies to my remarks and inferences are these: I was not acquainted with Uncle Dan Emmett (sic), a gratuitous statement, but immaterial. Dan Emmett didn't saw wood eleven years ago, because the town has burned natural gas for ten years and coal for fifty years (sic). It will require something more than the bald denial of any one person to controvert the truth of my statements and the documentary evidence upon which they were promulgated. The distinction is trivial. The man for whom they want the general public to build a monument in their town worked at odd jobs about the town as long as he was able to do so, and would in all probability have died there in abject poverty but for the aid of an outside charity. Dan Emmett was a very proud man. If he was ever in needy circumstances, no word of the fact ever escaped his lips. . . . No one on earth would know his condition by any voluntary remark from him (sic). Every Monday morning he came in from his home to the post office, where he always found a remittance of \$5 from that noble institution (the Actors' Fund). (sic). The closing quotation covers the one preceding it. The Lodge of Elks of this city had charge of the funeral of Mr. Emmett, to whose lodge-room the body of the old minstrel was brought, and where it lay in state for a day (sic). All honor to that noble order! I have been an active member of it since long before any citizen of Mt. Vernon knew of its existence. No order acts more promptly or more practically.



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Good! From all over the country? I know the profession will subscribe liberally—provided they have some assurance, from the Elks' lodge for instance, that the widow will not be lost in the shuffle. Emmett will be honored, his widow provided for, the public square will be ornamented, and it won't cost the town a cent!

MILTON NOBLES.

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The Girl with the Green Eyes, The Girl and the Judge, Gossip, The Head of the Family, Major Andre, The Shylock, The Stubbornness of Gertrude, Glad of It, The Way of the World,

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AT THE THEATRES

Fifty-eighth Street—More to Be Pitted Than Scorned.

Melodrama in five acts by Charles E. Blaney. Produced Aug. 15.

Julian Loraine	J. Frank Burk
Vincent Grand	K. K. Boggott
Mark Clifford	Frank Brinkhurst
Beth Ebeneezer Keith	Charles Sutton
Garrison Gaunt	Walter Wilson
Troubles	George Ovey
Hughes	Will Armstrong
Harry Merriman	Walter Dale
Tim	James Brooks
Viola Keith	Lydia Powell
Julia Clifford	Marie Heger
Fifine	Louise Egan
Seraphine Phoney	Ruth Handforth
George Loraine	William Kraft
Mrs. Blackmore	John Dueil
Miss Blackmore	Antoinette Hart
Dora	Marion MacDonald
Flora	Nellie Hayden
Anna	Daisy Mersereau
Laura	Katherine Armstrong
Nora	Maizie Harrison
Zora	Bessie Davis
Fannie Lightfoot	June Dechamp
Mrs. Makegood	Gracely Whitehouse

The season at Proctor's Fifty-eighth Street Theatre opened last week, and judging by the attendance the house is in a fair way to repeat its success of last season as a home for the popular attractions that draw the masses. The theatre has been improved in many ways, the most noticeable addition being new orchestra chairs of leather, which, while not being as roomy as the old ones, add considerably to the seating capacity, and this fact will prove interesting to those managers whose attractions are booked here.

The opening attraction was a melodrama called *More to Be Pitted Than Scorned*, written and produced by Charles E. Blaney. The question of Church vs. Stage is the mainspring of the plot.

Julian Loraine, the handsome leading man and matinee idol of the Amphon Theatre, is secretly married to Viola Keith, the daughter of a clergyman who is opposed to the theatre, and whose church is located on the same block as the Amphon. As the manager of the Amphon has a strict rule forbidding his leading man to marry under penalty of dismissal, the Loraines keep their union and the fact that there is a baby boy secret by burying themselves in a cottage at Bensonhurst.

Julia Clifford, the wife of the manager, is in love with Loraine, who is quite indifferent to her. Stung by his coldness, she conspires with Vincent Grand, the heavy man of the company, to ruin Loraine. Grand forges a marriage certificate in which it is shown that Loraine had been married before, and is therefore a bigamist. The clergyman is told that his daughter has been ruined by Loraine, and things look very dismal for the hero and heroine at the end of the second act. Five years elapse, during which Loraine takes to drink and his wife undergoes many hardships. They meet again, and Loraine promises to reform and hunt down the people who had wrecked his life. The fourth act is a play within a play. Loraine is restored to his place as leading man of the Amphon company and appears in a play of his own. The villains arrange to murder him during the play, but their plans are frustrated by Garrison Gaunt, an old-time actor, who proves a friend in need. The pistol intended for Loraine is used on Grand, and he meets his just deserts. The usual happy reunion occurs in the fifth act, with a full measure of happiness for those who deserve it.

The piece is rather better than the usual melodrama, and contains scarcely anything that might be considered improbable. Many of the situations are strong and the piece is interesting throughout. The action is enlivened with specialties that are introduced cleverly. The hit of the performance was made by Walter Wilson, who was remarkably good as the veteran actor who has seen much better days. He exaggerated a little bit now and then, but as a whole his performance of the part could not have been improved upon. J. Frank Burk was the leading man and played easily, naturally and effectively. Marie Heger as the female villain was well fitted with her role, which she played with much strength. Lydia Powell as the suffering wife was quite equal to the demands made upon her. George Ovey and Louise Horner as a couple of lively youngsters met with a rousing reception and helped to make things hum. Gracely Whitehouse, assisted by a chorus of six girls, pleased in a singing and dancing specialty. Charles Sutton, as the minister, was dignified, quiet and effective. The Manhattan Trio and Queenie Abbott contributed specialties that pleased, and the other parts were in competent hands. The scenery, painted by Elmer E. Swart, was pretty and the effects were well managed. The rehearsal scene in the second act borders rather too closely on *Her Last Rehearsal*, as presented by Lewis McCord in vaudeville, and it would be well if the scene were changed so as not to conflict with Mr. McCord's rights. The Fatal Wedding is this week's attraction.

New Star—Darkest Russia.

The New Star opened for the season on Aug. 15 with *Darkest Russia*, a strong melodrama, which was first produced Jan. 8, 1894, at the Fourteenth Street Theatre, with Edgar L. Davenport as Alexis Nasimoff. The play has vitality, and while somewhat weak in plot, the interest is well sustained and the climaxes are strikingly good. A large audience seemed appreciative. Eva Montford played Ida Barosky, the persecuted Jewish girl. The other leading parts were sustained by Roy Applegate, Mai Estelle, Edna Hickey, Elmer Grandin, Edwin Maynard, and Fred A. Sullivan. This week, Dealers in White Women, which will be renewed next week, is the attraction.

West End—Two Little Sailor Boys.

The West End Theatre opened last Saturday evening with the successful melodrama, *Two Little Sailor Boys*. The play will continue during the week. It was as cordially received as though it was its premiere. The good work of Sadie Handy, May Abbey, Clara Noel, Ann Fairchild, Norman Hammond, William Elliott, Charles J. Edmonds and the other members of the company were roundly applauded. The attraction next week will be Nat M. Wills in *A Son of Rest*. The West End has been redecorated and improved during the Summer, and is now one of the handhest theatres in the city.

Third Avenue—The Game of Life.

The Game of Life, now in its fourth season, is being played at the Third Avenue. It has eight scenes laid in Colorado, Mexico, California and England. Hencha Bischoff, Mary Stoddard, Walter H. Newman, J. Hooker Wright, and Homer R. Barton do the best work of the company, which is an exceptionally good one. Esmeralda Cornwell and William Clifton furnish the comedy. Others in the cast are J. H. Powers, E. F. Simpson and S. C. Halpin. A stage coach hold-up is an exciting incident.

At Other Playhouses.

EMPIRE.—This house will be opened on Sept. 5, instead of Sept. 7, as was announced, with John Drew in *The Duke of Kiliklekrankie*.

NEW YORK.—The Maid and the Mummy will close its engagement next week.

WALLACK'S.—The season here will begin Sept. 1 with *The County Chairman*.

BIJOU.—This house will open Monday, Sept. 19, with Edward E. Rice's company in the English musical comedy, *Mr. Wix of Wickham*, the book and music of which are by Herbert Dowling.

HERALD SQUARE.—The Girl from Kay's opened the season at this theatre last Thursday evening.

Aug. 18, before an audience that filled the playhouse to its capacity that was enthusiastic in its applause. The cast was practically the same as that of last season, when the musical comedy ran for nearly nine months here. The one important change in the cast was the appearance of George Howard in the role of Harry Gordon, in place of Harry Davenport. Sam Bernard and Hattie Williams again won favor in the leading roles.

GARRICK.—Leo Ditzichstein's new comedy, *Military Mad*, which opened the season at this house last evening (Monday) was presented at the Lyceum Theatre, New London, Conn., on Wednesday evening, Aug. 17. The play was well received by a large audience, in which were many New Yorkers. This is an adaptation of the German play, *In Uniform*, presented some time ago at the Irving Place Theatre. It will be reviewed in *THE MIRROR* next week.

PRINCESS.—Jack's Little Surprise will open this theatre on Thursday evening, and will be reviewed in *THE MIRROR* next week. It was seen last night (Monday) at New Haven.

GRAND.—Blanche Walsh will make her final New York appearances in *Resurrection* at this theatre during the week of Sept. 12. Alexander Von Mitzel will be her leading man. The bill this week is in Dahomy.

MAJESTIC.—The Isle of Spice will open the season at this house this (Tuesday) evening, and will be reviewed in *THE MIRROR* next week.

METROPOLIS.—Robert Fitzsimmons made his bow as an actor here last night in *Hal Reid's latest play, A Fight for Love*. The cast also includes Julia May Gifford, his wife. The performance will be noted next week.

NOTES OF OPENINGS.

George Ade's new comedy, *The College Widow*, will be produced by Henry W. Savage in Washington on Sept. 12. A week later the play will be presented at the Garden Theatre, New York. Among the principals of the company are Dorothy Tennant, Amy Ricard, Frederick Treves, Edwin Holt, Frederick Perry, and Dan Collyer.

The Bonnie Brier Bush company, now in rehearsal in this city, will begin its tour at Paterson, N. J., on Labor Day. J. H. Stoddart continues in the stellar role and Reuben Fox and Irma La Pierre will again be in his support.

The Mabel Paige Repertory company will open its season at Mobile, Ala., Aug. 29, for one week, proceeding as far South as Key West, Fla. Miss Paige will play the larger cities this season, such as New Orleans, Memphis, Nashville, Chattanooga, Knoxville, Tampa, and Atlanta.

The company to play *Little Johnny Jones* will commence rehearsals on or about Sept. 5 at the New York Theatre. The season will open Oct. 10 at Worcester, Mass.

Chauncey Olcott and his company left New York last Thursday for St. Paul, where they will open on Aug. 25.

The Prince of Pilsen will open its season at the Montauk Theatre, Brooklyn, Sept. 5, with a cast including Trixie Friganza, Jeannette Bagged, Jess Dandy, and Arthur Donaldson.

The Buster Brown company opened its season at the Colonial Theatre, Peekskill, on Aug. 17.

Rehearsals of *The Spellbinder* were begun last Thursday. The comedy will be produced at the Herald Square Theatre on Sept. 5.

Henrietta Crosman will reappear at the Belasco Theatre in *Sweet Kitty Bellairs* on Sept. 3. Her engagement will last for three weeks, and on Sept. 26 David Warfield, in Charles Klein's new play, *The Music Master*, will take possession of the Belasco stage.

Lulu Glaser will begin her tour in *A Madcap Princess* in Rochester on Aug. 25. The piece will open its New York engagement at the Knickerbocker Theatre on Sept. 5.

King Dodo, under the management of M. C. Anderson, will open its season in Trenton, N. J., on Sept. 3. Charles H. Jones, who staged the piece originally, is conducting the rehearsals.

A Prisoner of War, a new play based on the Russian and Japanese war, by Theodore Kremer, under the direction of Forrester and Mitten, had its first hearing on Sunday afternoon at the Lyric Theatre, Hoboken, N. J. The cast includes Edward Brandt, Sylvia Bidwell, Hardie Kirkland, George Barr, Charles McDonald, Baby Barker, Emma Barker, Ruby Edward, Harry Roberts, George Martin, Rachel Eveleth, and Ruby Erwood.

A Desperate Chance, under the management of Forrester and Mitten, will begin its season at Norristown, Pa., on Saturday evening, Aug. 20. The cast includes Edward Fosberg, Jack Sharkey, H. B. Stafford, John C. Hanson, Robert McClung, Bert Mattler, George Bugbee, Jack Andrew, Jack Lewsen, Eugene Besserer, Adelaine Wagner, Baby Lewis, and Julia Varney.

When Johnny Comes Marching Home will begin its third season at the new Majestic Theatre, Brooklyn, on Sept. 12.

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Rehearsals of *Higgledy-Piggledy*, which will open Weber's Music Hall under the new Weber and Ziegfeld management, will begin on Aug. 27.

Eva Tanguay will begin her tour in *The Sambo Girl*, Harry B. Smith and Gustav Kerker's latest musical comedy, at Wilkes-Barre, Pa., on Sept. 5.

The Royal Chef, a musical comedy now playing in Chicago, will be presented at the Lyric Theatre in this city on Sept. 1. On the journey Eastward the company will appear one night in Utica, which is the home of the author and composer of the piece.

The Bird Center company, under the management of Hamlin, Mitchell and Fields, which has been rehearsing here, departed from town last week in a special train for Peoria, where the first performance was announced for last night (Monday). After a week of one-night stands the company will go to the Grand Opera House, Chicago, for a run.

Edward C. White will send the Katherine Willard company to Plattsburgh, N. Y., for rehearsals. Miss Willard opens at that place on Sept. 5.

Malcolm Shackelford, an entertainer, and Frank E. M. Miller, a member of the Proctor Stock company, were married at the Church of Zion and St. Timothy, in this city, on Aug. 15.

Henry W. Savage has accepted comedy-drama by Charles W. Doty, entitled *Common Sense Bracket*, and will present it this season with Richard Golden in the leading role.

Florence Gale returned last week from a long vacation at the Thousand Islands to begin rehearsals for her coming tour in *As You Like It*, under the direction of Kane, Shipman and Colvin. Among the members of her supporting company are G. Brengel, Hare, Pierre Young, Duncan M. Lumsden, and E. Pooley. William D. Emerson will be the acting manager with the company.

The Royal Lilliputians will begin rehearsals on Aug. 29. The principals will be under the direction of Michael Heckert and John Fowler, and the chorus will be under the supervision of Jack Mason and William Rostetter.

Marguerite France has joined Blaney's The Factory Girl to play a soubrette role and do her specialty.

W. A. Utesley has closed as advertising agent with the Boston Stock Company at Coney Island, and is now in advance of the Corse Payton comedy company, which opened at Poughkeepsie, N. Y., yesterday (Monday).

George M. Cohan's Little Johnny Jones will have its first representation at Worcester, Mass., Oct. 10. Dress rehearsals will be given on Oct. 8 and 9. Springfield, Hartford, New Haven, Waterbury and Bridgeport will be played, followed by Philadelphia for two weeks, then the New York engagement will commence. Mr. Cohan is jubilant over his latest effort, and feels it will eclipse anything he has ever attempted.

MAUDE FEALY'S SUCCESS.



Photo by Sarony, N. Y.

became a patient at the Bridgeport Hospital. He is reported to be rapidly recovering.

Thomas W. Ryley returned from a business trip to England last week, bringing with him an option on a London theatre which he and John C. Fisher propose leasing. While abroad Mr. Ryley engaged Margaret Cornille for *Gloria and Lulu* and Lulu Louden for *Floradora*.

William A. Norton has been re-engaged for The Village Parson company to play the lead and also to direct the stage.

Joseph Brooks returned from England last Tuesday, bringing with him a new play by George R. Simms entitled *Ostler Joe*. The play is founded upon Mr. Simms' poem of the same name.

Daniel Sully will present during the coming Christmas holidays a new play by Gerald Shepherd, entitled *Our Pastor*.

Eddie P. Bowers and Edith Bowers opened with the Mittenthal Brothers in the new production, *Alone in the World*, at the Metropolis Theatre, on Aug. 13, impersonating the negro characters of Angel and Jezebel White, and introducing their singing and dancing specialty.

Anne Stanton will spend the coming Winter at her home in Tacoma, Wash., and will not be seen on the stage during that period.

Mrs. Laura Foote, formerly an actress of considerable reputation and the widow of William Foote, manager of Dockstader's Minstrels, attempted to kill herself by inhaling gas in her lodging in this city last Tuesday. She was discovered and was taken to Roosevelt Hospital, where it is thought that she may recover.

Blanche Morrison has been engaged for the role of Rose Melon in *Piff, Paff, Pouf*, in place of Frances Gilson, who retires, after much success, for a much needed rest.

Hazel Chaffee, a niece of Lieutenant General Adna R. Chaffee, has become a member of The Yankee Consul company at the Studebaker Theatre, Chicago.

Christie MacDonald has been engaged for the role of Hunn-Bun in Henry W. Savage's production of *The Sho-Gun*.

Rehearsals of George Ade's new comedy, *The College Widow*, were begun last week under the personal direction of the author. Among the players engaged just before the rehearsals began are Frederick Perry, Frederick Treves, Edgar Davenport, and Stephen French.

Thomas Q. Seabrooke will star this season in *The Billionaire*. His tour will begin in October and will extend to the Pacific Coast.

Director Heinrich Conried has arranged to bring the Monte Operetta company, of Hamburg, to the Irving Place Theatre for a season of several weeks next Spring.

Tim Murphy has two new plays, one by Frederick Faulding, the other by A. C. Bishop, in San Francisco. Mr. Faulding's play is called *Two Men and a Girl*. Mr. Bishop's comedy is *When a Man Marries*. Mr. Murphy is now rehearsing both plays and will make productions of both at the end of this month. His season will open in Norfolk, Va., Aug. 29. The more popular play of the two will be presented on Broadway in February. Mr. Murphy's company includes Dorothy Sheridan, Louise Whitefield, Gertrude Dalton, Aubrey Gaston, Walter Pennington, Macey Harlem, Robert Ober, Olney Griffin, Christy Miller, Wilbur M. Roe, S. R. Letort, Claude Stafford, Thomas A. Telford, Harry Knowlton, Percy Thayer; T. E. Saunders, manager, and John M. Cooke, business manager in advance. Mr. Murphy returned to town last week from a visit to the World's Fair at St. Louis. He made the return trip entirely by water, sailing down the Mississippi to New Orleans, and thence by steamer to New York.

IN SUMMER PLACES.

Charles Young writes from Mt. Clemens, Mich.: "The weather here is perfect, and every hotel, boarding-house and bath house is packed. Members of the profession are having a hot old time. During the past week several managers have written and wired here for people, and I am pleased to say that every one here for health and pleasure has an engagement for the coming season. The latest arrivals are Mr. and Mrs. Harry B. Harris (Mr. Harris is manager of the Hudson Theatre, New York); Mr. and Mrs. Perkins Fisher, who have returned for another course of baths, having canceled three weeks' work to come here for the rest and fishing. Nick Norton left for New York last week. Frasier Colter and Mr. and Mrs. Harry Harris had a fine catch of fish yesterday. Mr. Colter left for New York on Saturday night. Lee Kellam has thrown away his crutches and is doing well. Frank Langan left last week in fine condition. I leave here next week to join Percy G. Williams's Deserted at the Altar company. The Country Kid company opened here Aug. 15, and as the piece has been rewritten and an extra good company engaged a great hit was the result, and to a packed house. J. C. Lewis's St. Plunkard company will open the season here Aug. 22. Mr. and Mrs. Joseph Reith are here to join Stetson's Uncle Tom company, which will open its season here Aug. 27. William Kibble is kept so busy watching his donkeys, ponies and bloodhounds that he is not able to attend the rehearsals of Uncle Tom. His bloodhounds are having a feast on his neighbors' chickens. Dr. Witt Cook is working hard on his new idea relating to physical culture for the vaudeville this season. The Opera House has fewer attractions booked for the coming season than for years. Mr. and Mrs. William R. Hearst are here at the Hotel."

Mr. and Mrs. J. Irving Southard, of the Thomas E. Shea company, and Ella Viola Salisbury are at the Woodcleft Inn, Freeport, L. I., for the Summer.

Robert B. Mantell, who has been spending his summer at Freeport, L. I., will remain there until Sept. 3, leaving in time to join his company.

Francis Kingdon is entertaining a number of his fellow members of the profession at his summer home, "The Ranch," at Athol, Mass. Among his guests are, or have been, William Courtney, Fred Courtney, Alison Skipworth, Eleanor Sanford, Harry C. Redding, John Devereaux, and Nellie Thorne. Mr. Kingdon will shortly close "The Ranch" and go to Chicago to join the Sothern-Marlowe company.

A testimonial concert, in which a number of professional people took part, was tendered to Charles F. Posty and his orchestra at the Hotel Waldorf-by-the-Sea, West Arverne, L. I., on Aug. 13. Mr. Posty is the musical director of the Ada Rehan company.

Joseph Conway, who has been camping on the Delaware River at North Water Gap, Pa., closed his vacation last week.

Mr. and Mrs. George Conway and Mr. and Mrs. William Gray were the guests last week of Mr. and Mrs. Gus Hill at their summer home at the Highlands of the Navesink.

ENTERTAINMENT AT ACTORS' HOME.

An entertainment was given at the Actors' Fund Home, on last Saturday, by six of the children from Dorothy Dix Hall, Boston, Mass., an institution for the education of orphans and children belonging to people of the theatrical profession, also a home for those whose parents cannot afford to take them on the road. They were accompanied by the resident manager, Nella Whipple, who is a clever pianist and furnishes the music for each of their specialties. The entertainment consisted of solos, recitations, and songs and dances, which were creditably given and showed careful training. Many entertainments have been given at the Home for the amusement of the retired thespians, but none that afforded so much pleasure as this. The participants were Katharine Daly, Wilhelmina Hope, Ruth Francis, Edith Witham, Doris Harslins, and Louise Worthington.

SAID TO THE MIRROR.

ERNEST SHIPMAN: "I have withdrawn from individual management of theatrical enterprises until June, 1905, and this season in connection with Messrs. W. H. Kane and William G. Colvin will manage Florence Gale in her transcontinental tour in *As You Like It*. I wish to express my thanks to theatre managers and newspaper men throughout the country, who have always met me with great courtesy and with whom I shall again do business in my individual enterprises beginning in the summer of 1905."

GEORGE D. MACINTYRE: "A statement was made some six weeks ago that the Baker Stock company, including Scott Cooper, Charles Mackay, Guy Standing and other members of the Actors' Society, had closed in Los Angeles and that these members were being brought back to New York by the Actors' Society. This statement was premature, as the company was reformed under the management of Mr. Standing and Mr. Cooper, and has just closed a successful season in Los Angeles and Portland. Mr. Baker, the former manager of the company, has canceled all indebtedness to them. The members of the company, including, in addition to those named, Dallas Tyler, Marie Boland, Carlyle Moore, Howard Russell, William H. Bernard, and Frederick Esmeron, have expressed their satisfaction to the management for their efforts on their behalf and the way in which the season has been conducted."

MUSIC NOTES.

Madame Nina David, who will open her concert season at Carnegie Hall on Oct. 24, signed contracts last week through her manager, Robert Grau, to appear at the National Opera House, in the City of Mexico, in February, 1905.

Mathilde Baumsteiner, long a most popular member of the Metropolitan Grand Opera company and who made farewell to the American public last Spring, will return to America and to her old position this season.

Madame Schuman-Helck was unable to appear in concert at Saratoga on Sunday night on account of illness. She returned to New York to consult her physician, fearing that her malady may be appendicitis.

CUES.

At the social meeting of the League yesterday afternoon "Aunt Louisa" Eldridge replaced Mrs. Arden, and added the animation and cheerfulness to the occasion that her presence always brings. A short programme was furnished by Edward Ables, Tessie Glendinning, Mary Hawes, and Gusta Train. The guests of honor were Misses Bender, Traille, Mary Belle, Annie Horne, Madames Stanley, Ferguson, and Jos. Graham.

May Stewart and Lemuel B. C. Josephs will head a company this season in a modern comedy success, presenting at matinees *The Merchant of Venice*.

Edward Clark has signed with M. B. Raymond for a leading comedy part in *The Man from China*, which has been entirely rewritten.

ENGAGEMENTS.

J. C. Fenton and Adele Lyndon, for A Midnight Marriage.

Allan Kelly and Nellie Granville, to support Margaret Neville.

W. J. Derrick, as business manager for Mort Sanford's Way Out West company.

May Maurice, for A Midnight Marriage.

Edmond Deane, for Pretty Peggy.

Kate Fletcher, with Mrs. Fliske, at the Manhattan Theatre.

S. K. Chester, with Walker Whiteside.

LETTERS TO THE EDITOR.

Joseph Arthur Abroad.

PARIS, Aug. 10, 1904.

To the Editor of *The Dramatic Mirror*:

Sir.—To the observing American abroad it seems to me that his country is supporting the world. Everywhere one travels, be it in England, France, Germany, Austria, Italy, Spain, Russia, Turkey, the Holy Land, India, or in far Cathay, one meets the chronic touring Yankees. They come singly, in pairs, trios, quartettes and whole families, whose heads have suddenly been enriched—perhaps—by lumber in Iowa, oil in Texas, iron in Superior, whiskey in Kentucky, coal in Pennsylvania, silver in Montana, gold in California, or a new spring with medicinal properties "just discovered on the old farm." Of its fortunate owner one might aptly say, "Gone into partnership with the Almighty," since nature's proposition is, "You do the advertising, and God will do the rest."

In the shop windows of every foreign city one sees all of the up-to-date American articles for sale. Every popular American novel is translated and republished throughout France and Germany under other titles.

Here we find American shoes, hats, clocks, cofans and beef. Yes, we help feed them, tell them the time of day, store their minds with knowledge, and bury them when they are dead.

No town or hotel is complete without its American bar, and we help to amuse them in more ways than one, perhaps, for in nearly every music hall in Paris, Berlin, Vienna and London you will find that American "turns" constitute a third of every programme, while most of the music used by the native artists is of American origin. In one theatre of Paris, the Marigny, the whole musical score of its successful Review is taken from *The Yankee Consul*, Pif, Paff, Pouf, Wang, and other American favorites. At another theatre Francis Wilson's success, *The Toreador*, is the accepted attraction, and, *ce soir*, I heard "Bill Bailey" sung by the *bougeois* in the Place de la Bastille. Just think—"Bill Bailey" in the Bastille! *Mon Dieu! Strange! N'est ce pas?*

While in the Jardin de Paris, where the *quadrille naturaliste* is indulged, you find American negroes dancing the "cakewalk" with the *demi-monde*, to the infinite delight of tourists.

It was a great pleasure to meet there cheery Jack McDonald (whom the New York public knows so well) en route to Aix le Bains. "Maisons Lafitte" is the most beautiful race course I have ever seen. It closely resembles a botanical garden. Every comfort and convenience is provided for its patrons—splendid restaurants, ample and orderly facilities for the public, no crowding, no jostling, no perspiring, no swearing, and, as McDonald said, "They are so polite that if you run against a man he will turn and apologize."

Yet with all these advantages the lack of enthusiasm is disappointing. There was no shout when the horses in the great event were started, and I felt that I could hear that crowd jump to their feet and yell "They're off!"

I have just reached Paris after an interesting trip through Germany, visiting Alten-Bremen, Hamburg, Berlin, Frankfort a. M., Wiesbaden, Mainz, Rhudeshain, Bingen, Bonn, Cologne, and Dusseldorf.

We had the good fortune to be entertained while in Hamburg at the suburban home of the Hagenbecks, and paid a visit to the wonderful gardens and houses provided by them for the keeping and subjugation of wild animals, which, in their hands, become as easy to control as a giant's control of a child. The domestic side of the Hagenbecks is presided over by Frau Hagenbeck, who as a hostess is a *cordon bleu*.

There are many things impressive, many things new and better than ours. It is not inappropriate for me to mention the great advantages in the matter of advertising the theatres of France and Germany. In the United States the advertisement seeks the people; in France and Germany the people seek the advertisement. All the announcements are concentrated on two or three important places in a city, where a rotunda-like kiosk is erected, upon which is posted small-typed announcement of the several theatres, casts &c., so that when the public desires to ascertain what is going on in any theatre it goes to one of these kiosks and reads the bills. How much better than the extravagant waste of material in our country!

I met to-day Joseph Terry McCaddon, a former director of the Barnum and Bailey Circus. Mr. McCaddon was in company with Mr. Dhubert, of the *Echo de Paris*, and one of the highest officials of the Ministry of Public Works.

The gentlemen were in an automobile, scurrying toward the Champ de Mars. It is rumored that Mr. McCaddon has secured a location in the heart of Paris for the duplication of an entertainment à la Luna Park.

There is nothing of interest in the theatrical line. All theatres are closed and everybody is out of town.

Another condition which prevails here is better than ours—there are no theatrical syndicates in this country.

It may interest you to know that I have completed arrangements for the production of my play, *Selrine*, in the French.

JOSEPH ARTHUR.

About the Orient.

NEW YORK, July 30, 1904.

To the Editor of *The Dramatic Mirror*:

Sir.—One of the most remarkable facts about Mr. Goldie's interesting letter in *re* theatrical enterprise in the Orient that appeared in a recent issue of *THE MIRROR* is that gentleman's optimism, but the enthusiasm of youth is likely to be misleading. *Punch's* advice to persons contemplating matrimony is surely applicable to all who through the medium of Mr. Goldie's interesting epistles imagine they see visions of a new theatrical Elysium. If they "hear the East 'a-calling" let them stop their ears, as it is only the wall of a few stranded players.

The Orient as a field for theatrical enterprise is, in my opinion, quite impossible, and no sane manager would consider the proposition for an instant. China has two "stands"—Hong Kong—good for one month with a continuous change of bill, and Shanghai, good for about the same length of time and same conditions, that make it necessary for rapid change of bill. Japan has one likely stand—viz., Yokohama. With decent luck this place is good for about three weeks. All talk of Kobe, Nagasaki and other towns in Japan is rubbish. For instance: The Waldorf company, after announcing that they would play at Nagasaki, arrived there to find the prospects so alluring that it paid better to "pass right along." This they did, taking in Kobe, with a guarantee, playing to the capacity of a small hall. Essaying an additional performance—this time without a guarantee—told a very different story, a wretched attendance resulting. A long and expensive jump to Yokohama, and from there a ten days' sail to Honolulu. Here the Waldorf company finally gave up the ghost, proving that even with a decent company playing good and up-to-date pieces the Orient is a risky undertaking. The jumps are long, expensive, and throughout one must be prepared to face unheard of difficulties.

Of prospects in India Mr. Goldie's remarks cannot be accepted seriously, since a practical knowledge of this country is necessary and Mr. Goldie's knowledge is based on hearsay only. Mr. Norval McGregor, who shared honors with Miss Waldorf throughout this long tour, could if he would tell another story. Speaking from sad experience I maintain that the Orient holds little or no inducement to American managers, and would warn all against such a proposition.

I remain yours sincerely,

OCCIDENTAL.

Mrs. Fealy's Statement.

NEW YORK, Aug. 18, 1904.

To the Editor of *The Dramatic Mirror*:

Sir.—I wish to make a statement in reply to unjust references to me and to my daughter, Maude Fealy, that recently appeared in the New

York *Press*, written by William Bullock. The article in the *Press* referred to me in an uncomplimentary manner as the press agent of my daughter, and retailed various things that have been printed about her as having emanated from me. Every assertion made in the *Press* is false. It is claimed that there was no confirmation of Maude's engagement with Mr. Daly, while her scrap book contains the contract signed by Mr. Daly. The *Journal* published an article concerning her several weeks before Mr. Daly went abroad, not after his death. F. C. Whitney and William Gillette will, I am sure, say I was quite right in asserting that Maude was "the youngest leading woman on the American stage." That was five years ago, and I think I can still make that claim. Concerning the rumor of Mr. Gillette's and Miss Fealy's engagement, I am positive that Mr. Gillette did not deny it, and that I endeavored to stop the rumor. I can prove that my reply to many cabled messages was, "Emphatically no truth in it." Mr. Bullock says that last Spring a report came from Denver that Maude Fealy was to star. The report did not come from Denver, but from Mr. Perley, who made the announcement, as he had secured a three years' contract with her, from which she requested to be released, preferring to accept Sir Henry Irving's offer. I certainly object to being called a schemer or a liar. I am proud that I am what they term my daughter's press agent, and I am only sorry that they give credit not due me. I wish I were as clever as people try to imply. My little girl has been handled in a dignified manner. There has been no cheap advertising and nothing said in her behalf that was not absolutely true. And I wish I were a man, so that I might tell the writer on the *Press* just what I think of him. MARGARET FEALY.

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MRS. CHAS. M. COLLINS, widow of Chas. M. Collins, will take a few children to board; for particulars, address 38 Beechwood Ave., New Rochelle, N. Y.

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will furnish professional copies through George E. Fossick, of Sheffield, Ala.

The West Baden Opera House has open time for Sunday nights only during September, October, November and December.

Cameron Clemens, who plays leading business and leading light comedy roles, is at liberty for next season.

Children of professionals can find a comfortable home with Mrs. Charles M. Collins, widow of the late Charles M. Collins, at New Rochelle.

The Star Theatre, Utica, N. Y., a new \$80,000 building, playing burlesques, vaudeville, farce comedy and first-class repertoire, has good open time, particularly Sept. 12.

"Smiles," which is a temporary ivory finish for gold and discolored teeth, is warranted absolutely safe. It has no acid in its composition; is quickly applied; does immediately, and removes without trouble. This is an invaluable preparation for professionals, particularly in their professional work.

Business manager is wanted by "Opportunity," an advertiser having a successful pastoral play booked solid for this season.

J. E. Williams, manager of the Opera House, Oshkosh, Wis., wired to Tina Mannon on Aug. 15: "In Old Kentucky opened my and its twelfth season here to-night to standing room only."

A stage director for the Vaughan Glaser Stock company, located at the Colonial Theatre, Cleveland, O., wanted at once as announced in this week's issue.

John D. Davis, agent for Robinson's Opera House, Cincinnati, O., is advertising it for rent.

THOU SHALT NOT KILL IN PHILADELPHIA.

The first American production of *Thou Shalt Not Kill* was given in Philadelphia at the Grand Opera House before one of the largest audiences known in the history of the house—2,445 paid admissions. The play is dramatization of Count Leo Tolstoi's sensational novel *What Shall We Do?* and is written about the subject of mental telepathy, or the power of thought transmission. The second act contains one of the most sensational features ever devised—Florence Brockway in her loop the loop ride, where she rides a bicycle around a circle 40 feet high at the rate of a mile in two minutes. A horse race by twelve thoroughbred horses, an electric storm with death by a lightning bolt of the murderer and a caravan of fifty shooting picnickers are a few of the features that made the success of the opening. The members of the company are George S. Trimble, Frederick Sumner, J. F. Ferris, Pete Curley, Frank R. Russell, Willard Dame, Harrison B. Edwards, Joseph Devlin, Robert G. Green, Thomas H. Showers, Elmer Smith, Florence Brockway, Dan Tomp



THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Henry Lee makes his reappearance and tops a bill including the Carter De Haven Sextette, George Evans, Lucia and Viatia, Carlin and Otto, Gallagher and Hill, Albertine Mellich and her birds, Van Leer and Dune, Drummer Quartette, Willie and Edith Hart, and the biograph.

Proctor's Twenty-third Street.

The Mansfield-Wilbur company, in *The Shadow*, is retained for a second week, still headlining the bill, which embraces Billy Clifford, Mr. and Mrs. J. Hayman, Wolf and Milton, Bertie Fowler, Exposition Four, Bert Wiggins, Falardo, Dumont Sisters, Shannon and Dixon, the Edgertons, and the kalatechnoscope.

Proctor's Fifth Avenue.

The New Magdalen is this week's stock company offering, with cast including Jessie Izette, W. S. Hart, and others. The olio includes Billy Clifford, Bertie Fowler, Walter Brown, and Ellis Sisters, Fisher and Johnson, Katherine Black, Alexis and Schall, Louis Fialkowski, and the kalatechnoscope.

Proctor's 125th Street.

Rival Candidates is this week's play by the stock company. The olioists are Three Sisters De Faye, Gregory and Lind, Charles R. Har-geaves, and the kalatechnoscope.

Madison Square Roof-Garden.

Paris by Night, which has had a successful run during the entire Summer, will close as soon as the Fall breezes make roof gardening an uncomfortable diversion.

Tony Pastor's.

Miss Norton and Paul Nicholson, in a new sketch called *The Lady and the Pugilist*, are the headliners, and the Watermelon Trust is a special attraction. Others are Cook and Sylvia, Carson and Willard, Morton and Elliott, Martini and Max Millian, Lillian Tyce and Irene Jerome, Le Smyth and Abaco, Miles and Nitram, Siddons Brothers, the Pryors, Gourdier Sisters, and the vitagraph.

Paradise Gardens.

The bill includes Enigmarelle, Paul Spadoni, Hill and Sylvan, Agnes Mahr, Pewitt, Charles T. Aldrich, Willy Zimmerman, Sisters Gasch, Rice and Prevost, Collins and Hart, Al Walz and Parisfalia, with Josephine Sabel and Eleanor Falk.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—William H. Pascoe, Helen Mar Wilcox and company headed the programme in Edmund Day's military playlet, *Love and War*, and scored an unqualified success. The little play was seen to better advantage than during its two previous representations in New York, and both Mr. Pascoe and Miss Wilcox made more of their parts than ever before. The sketch tells a very interesting story of a love affair between a Confederate officer and a girl who is doing secret service work for the United States Government. The plot was given in detail when the piece was first done at Hurtig and Seaman's several weeks ago. Several minor changes have been made since then, that have strengthened and improved the act so that it is now in fine running order. Mr. Pascoe's impersonation of the soldier who is divided between love and duty is strong and interesting throughout, and Miss Wilcox shares the honors with him. Frank McCormick rendered able support as Corporal Blake, and the stage management reflected great credit upon Eugene Sanger, under whose direction the playlet was produced. Mme. Slapoffski, a prima donna soprano from Australia, made her New York debut with considerable success. She has a good, clear voice, which she uses admirably, and sings with expression. The "Jewel Song" from *Faust*: "Breeze of the Night," from *Il Trovatore*, and "I Dreamt I Dwelt in Marble Halls," from the Bohemian Girl, were her selections, and each was admirably sung. One of the big hits of the bill was made by Francis Gerard, who made his reappearance in America, after a long absence. Mr. Gerard opens his performance with a very interesting display of his wonderful muscular development in a cabinet brightly illuminated, and expressions of admiration came from all parts of the house as the fine physique of the athlete was displayed in various artistic poses. After this Mr. Gerard went through his programme of equilibristic feats, which includes many tricks of his own invention, which his rivals would find it difficult to copy. All of his feats indicate the possession of great strength as well as skill, and he accomplished them with an ease and grace that are entirely praiseworthy. Tom Lewis and Sam J. Ryan were given a rousing welcome and scored again in *The Two Actors*, in which they are extremely funny. McDonald and Huntington made a pleasing impression with a fine singing and dancing act. The young woman of the team has an unusually good voice. John D. Gilbert's quaintness and originality won many a good laugh. Josie Claffin was at her best and she and her sister won several hearty encores. The Italian Operatic Trio, who are newcomers, brought down the house with their well rendered selections. The Four Bard Brothers, Gordon, Vloden and Haverly, Swift and Barton, Joe Edmonds, and the biograph held their own very cleverly.

TONY PASTOR'S.—The Avon Comedy Four had everything their own way last week, and kept the audiences in spasms most of the time. All the men are clever character actors and they work harmoniously and keep things humming all the time. Maddox and Wayne were also entirely successful in their efforts to amuse. They are improving all the time, and have crowded the laughs in so that there is hardly room for another sucker. Gaston and Stone as the Jolly Jackies won instant favor. Radford and Winchester scored a big hit in comedy juggling act which contains a lot of new and good material. The comedy man is a very clever eccentric, and has an original way of doing things that is quite refreshing. The minstrel skit of Norcross, Malcolm and La Mar presented former successes. Deonzo Brothers did some remarkable barrel jumping. Other card dispersers were George and May Woodward, Mr. and Mrs. Larry Shaw, Patchen and Clifton, Alexis and Schall, Thomas Bateman, Lefty and Walby, and the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—The Mansfield-Wilbur company, consisting of Gertrude Mansfield and Caryl Wilbur, assisted by Guy T. Bennett and Joe Hanaway, presented for the first time in Manhattan the new melodrama, in one act, called *The Shadow*, written by Edward McWade and Randolph C. Lewis. When *The Shadow* was produced in Brooklyn at Keeney's Fulton Street Theatre, at the end of last season, THE MIRROR reviewed it in detail. Unlike many plays, *The Shadow* did not need to be revised or improved in any way, and it was given last week exactly as it was in Brooklyn. It is interesting from start to finish, and the fight to the death between the detective and the counterfeiter brings to a stirring climax as cleverly written a playlet as has ever been seen in vaudeville. Mr. Wilbur's impersonation of the cool, determined

Secret Service man is exceptionally good, and Miss Mansfield scored heavily as the heroine. Joe Hanaway, as Sullivan the Souse, was true to nature, and Mr. Bennett, as the counterfeiter, played with dignity and force. *The Shadow* should prove one of the big hits of the season, as it contains all the elements necessary to amuse and interest any audience. The scenery is attractive and the light effects are carefully managed. Max and Moritz, bicyclists, made a strong hit in an act that is cut off the ordinary. Mr. Max is a clever comedian and a good trick rider, and his partner also does some attractive stunts. A distinct novelty was introduced at the end of the act that is worthy of mention. It is a burlesque on the loops and gaps and is very cleverly arranged. The bicycle is fastened in a frame with a curved edge and runs down a short incline in such a way that the cyclist turns a couple of somersaults, carrying the loop with him. It is a smart little trick, and Mr. Max deserves great credit for introducing it. The playlet, *Her Busy Day*, by James Clarence Hyde, was cleverly presented by E. R. Phillips, Grace Bradwell and W. L. West, and pleased the audience very nicely. The Bachelor Club, made up of Charles White, D. M. Lumsden, G. Brengle Hare, and Edward Pooley, sang and frivoled with good results. The Great Powell entertained with his feats of magic in a most pleasing way. Mr. Powell has an easy manner, a good delivery and much deftness, and his work will compare favorably with that of any magician now before the public. Nina Collins sang pleasantly. She is a refined little woman and has an excellent voice, which she uses effectively. Bailey and Fletcher, two very clever colored comedians, were well down in the bill, and made good in every sense of the word with a smart, bright act, including some eccentric dancing that shows great originality. They featured the song "Possum Pie" with much success. Old reliable Louis Fialkowski imitated dogs, lions, tigers and other beasts, as he has been doing for many years and with the same degree of success. Fisher and Clark, in *The Phantom Staircase*; Matthews and Haverly, in *The Barnstormers*; Barnes and Washburn, vocalists, and Minnie Harrison, coon song specialist, were also in the list. Paley's kalatechnoscope showed the first moving picture taken of Judge Parker at his home in *Espous*, and it evoked great enthusiasm.

MADISON SQUARE ROOF GARDEN.—The fine weather of last week helped to make the attend-

ance at this resort very large, and the pleasing music numbers in *Paris by Night* were frequently applauded.

PROCTOR'S FIFTH AVENUE.—An excellent performance of *The Lady of Lyons* was given last week, with W. S. Hart and Adelaid Kelm in the leading roles, assisted by R. A. Roberts, May Sylvie, George Bryant, Edwin Fowler, H. Dudley Hawley, and others. Eddie Leonard headed the vaudeville bill, and his exceedingly neat singing and dancing turn brought down the house. Others were Mr. and Mrs. Jack Hayman, in *The Typewriter*; Wood and Berry, *Tiddiedewinks* and Dugan, the *Aerial Shaws*, Nina Collins, Dumont Sisters, and the kalatechnoscope.

PARADISE GARDENS.—Enigmarelle, the new automaton, invented and exhibited by Frederick Ireland, was seen for the first time here last week. Mr. Ireland made a speech explaining to the audience the length of time it had taken him to perfect his invention and so on, and then proceeded to put the figure through its paces. He started a battery attached to the figure, and it began to walk about the stage with a very wobbly gait and a looseness of the legs suggestive of too long a session under the Annheuser bush. In order to prove that there was no deception Mr. Ireland removed the legs of the figure below the knees and opened little doors in the head and body, and even lighted up the spaces with electric lights, so that the sceptical might have to worry a little more as to how the trick was done. As a climax to the act, Mr. Ireland placed the figure on a bicycle and it rode around the stage a few times. The act caused a good deal of talk and many guesses were made as to the real motive power used in the automaton. This is Mr. Ireland's secret, and the more carefully he guards it the more valuable his attraction will be as a means of mystifying and entertaining the public, which, while it likes to be fooled, is curious enough to want to know just how it is being imposed upon. Mr. Ireland deserves

credit for giving us a novelty during a season that has produced few sensations. The holdovers, all of whom pleased, were Charles T. Aldrich, Paul Spadoni, Hill and Sylvan, Pewitt, John and Bertha Gleeson, assisted by Fred Holloman, Al Walz, the Great Kartell, Collins and Hart, Gasch Sisters, Willy Zimmerman, and Mr. Hammerstein's *Parisfalia*. In which Josephine Sabel and Eleanor Falk divide the honors. Miss Falk's dainty dancing is alone worth going miles to see.

PROCTOR'S 125TH STREET.—Caste, well cast, served to draw excellent houses all last week. Hugh Ford as Eccles, Jessie Izette as Polly, and George Friend as Sam carried off the honors. They were well supported by Wallace Erskine, Gertrude Berkley, Arthur Hoops and Christine Langford. Perry and Randall, Fred Dunworth, Lydell and Butterworth, and the kalatechnoscope entertained between the acts.

The Burlesque Houses.

DEWEY.—The *Gay Morning Glories* had a successful week, and were followed yesterday by the *World Beaters*.

GOTHAM.—The *Moonlight Maids* frolicked to the satisfaction of the *Harlemites* last week. They are succeeded this week by the *Parisian Widows*.

MINER'S EIGHTH AVENUE.—The season at this house opened yesterday with the *Imperial Burlesques*.

MINER'S BOWERY.—Rice and Barton's company opened the season here on Saturday last, and remains all this week.

LONDON.—The *Cracker Jacks* inaugurated the festivities at this house on Saturday, and are continuing this week.

J. A. MURPHY AND ELOISE WILLARD.

THE MIRROR presents this week a picture in character of J. A. Murphy and Eloise Willard, as they appear in Mr. Murphy's quaint comedy eccentricity, in which he has made the humble doughnut serve as a foundation for one of the most laughable skits in vaudeville. The sketch is a sort of continuous conversation, and depends for its success entirely upon Mr. Murphy's droll way of answering questions put to him by his clever partner. Mr. Murphy has made a

M. S. BENTHAM.

M. S. Bentham, a picture of whom is shown herewith, is one of the bustling agents who help to keep vaudeville on the top wave of popularity by providing novelties and big attractions. His most recent capture is Annie Irish, who will shortly make her vaudeville debut under his direction. Another big novelty secured by Mr. Bentham is the *Geisha Girls* from the World's Fair. They are the only genuine Geishas that have ever appeared in this country, and are under bonds to return to Japan in February. Rosario Guerrero and a company of thirty people have been booked by Mr. Bentham for ten weeks' season at the Iroquois Theatre in Chicago, which will reopen under a new name. He is also arranging a tour for the *La Scala Girls*, who are now the rage of London. Horace Goldin, in a new act, and W. O. Fields, the eccentric juggler, are also under Mr. Bentham's management. Among the notable performers whose interests have been looked after by Mr. Bentham are Eddie Foy, Edna Wallace-Hopper, Hengler Sisters, McCoy Sisters, Cole and Johnson, Harry Bulger, Grand Opera Trio, Wayburn's Minstrel Misses, George Primrose, Louise Gunning, the *Floradora* Sextette, and many others. Mr. Bentham has some very big surprises up his sleeve and will spring them from time to time, following his rule not to announce an attraction until he has every detail in perfect working order.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,

TRAFLAGAN HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, Aug. 6, 1904.

The sketch question, on which the theatrical and music hall managers appeared likely to arrive at a compromise, seems about to develop into a new and acute form. Few, if any, of the sketches now being played exceed the thirty minutes' limit, but the Theatrical Managers' Association will prosecute in all flagrant cases that come under their notice, and to that end they have, it appears, instructed their solicitor.

In the provinces some of the theatre managers, I understand, intend next Summer to put on mixed programmes of sketches and vaudeville turns, and so attract the classes that at present prefer the music halls. Applications will be made to the licensing authority to permit smoking. The scheme will have very serious interest not only for the music hall proprietors, but also for those touring managers who send out theatrical companies.

Pew! It is hot! In the intervals people can manage to go to the theatres, but otherwise the house receipts suffer greatly. The warm weather has returned again, perhaps even hotter than before, and grease paint and wig must be practically unbearable.

One appreciates the attempts of the Hippodrome management in placing Siberia and a realistic scene of its Arctic surroundings as a cooler for the audience, but they only get the more warmed up by applause. The rest of the bill was also excellent, having such appreciable additions as Morris Cronin and troupe, Carl Hertz, and the Kellinos. The former, with a troupe of jugglers, eminently Continental, perhaps owing to his recent visit abroad, works in nice settings. His clubs resembling vases in a drawing-room, and with them they execute some clever feats. The finale looks like an illuminated kaleidoscope of clubs, swinging with amazing rapidity by the five of them. Cronin has to be complimented on extending his old act so admirably and so much to the audiences' appreciation. Carl Hertz—to quote the bills—is appearing in a travesty on Ching Ling Soo; perhaps that is the reason why he works among a lot of china, or at least glasses, on a mixed drinks bar in the corner of a public saloon. After encouraging ribbons and such frippery to appear out of wine bottles, he engages the attention of the charming barmaid, Mile. D'Alton, on to a chair directly in front of the audience, from which, with the aid of a cloak, she disappears to reappear in an innocent looking cabinet on another side of the stage. His illusions are a variety of disappearing tricks, which he works neatly and well, and consequently the audience have to be thankful that he does not disappear also, for he is worthy of their hearty applause. The Kellinos are an agile troupe of acrobats who have improved their act by presenting their own setting, entitled *Venetia* (or should it be *Venezia*?) and from the bridge of the Rio to they tumble in divers manners, proving themselves clever performers. Salomonsky, whose father bears a famous name for circuses on the Continent, appears with his fire-horse, accoutred as belonging to St. George, though without the dragon. The horse is well trained and stands calmly on a revolving block from which firecrackers explode in all directions and colors. The effect, aided by the limelight, is pretty. As head to head balancers the Manlings are a clever couple. They exhibit some smart tricks, walking up and down a staircase in the usual way of head balancers. Their personalty, in spite of one being a boy, impresses the observer most agreeably. Alexander and Hughes are amusing as musical comedians and give a pleasant rendering of the "Lost Chord" on concertinas. Newhouse and Ward still are interesting to watch, but must have been handicapped appearing in the ring directly before Siberia, their bicycles skidding on the slippery wood track. Boswell's Miniature Circus was an amusing turn for children; their offer to teach the younger members in the auditorium to ride ponies was full of humorous incidents. The revolving table upheld a pony and some dogs while spinning round at breakneck speed. They made a hit. The Anthony Powell Family and Mile. Gertrude formed a diverting entertainment.

On entering the Tivoli I was surprised to see a turn which would be a novelty in the States, not because of its act so much as because of its actors. They—Cline and Clark—are billed as coon dancers, and only one of them could bear that description, the other being a blond woman, and the pair seemed hardly to match. The colored man works well and perhaps better than his white partner, who looks well attired as a soutre. Wood and Bates are still a welcome addition to any bill. Wood's comedy being most amusing. Ada Colley, who will be remembered some years back at Koster and Bial's, has just returned from a long tour on the Continent, and makes a success with her high notes. In which she excels. She has an excellent personality and a strong voice, which occasionally slightly lacks the necessary amount of feeling; not that she might not possess that faculty, but she does not appear to take her songs, "Jerusalem" and "Dear Heart," seriously enough, but is pleased to rely on her appearance and vocal powers to win her way into the audiences' enthusiasm. Miss Colley is surely too experienced an artist to permit in the slightest degree her artistic ability to suffer at the expense of her success. Winifred Hale is a recruit from the musical comedy stage, and is refined if quiet in her method. She sings sweetly and already has the satisfaction of being a favorite. Peggy Lonnie and Walter Hast, who appear in a fantasy called *The Heirloom*; or *A Christmas Dream*, seem to have followed in the footsteps of Patrice, in her sketch. A New Year's Dream, to which the former bears a close resemblance, from what I can understand. Wilkie Bard is a most amusing comedian and has a method of his own in popularizing his second song, which has to be done very cleverly not to appear forced. His humor is original and a delightful relief from that of the ordinary run of comedians. Hamilton Hill is again on the bill, and works with a will, while scoring up hill. Professor Duncan and his collie dogs, Dutch Daly, and the Brothers Bright, both in their gymnastic work and name, are excellent items on the programme.

Mr. Dobson, manager of the Shepherd's Bush.



Photo Baker, Columbus, O. MURPHY AND WILLARD.

careful study of the audiences that frequent the vaudeville theatres, and seems to have discovered the secret of how to keep them in good humor while he is on the stage. This is no easy task nowadays, as audiences are getting harder to please all the time, and the performer who makes a genuine hit must have "the goods" or take a rear position in the race for popular favor. Murphy and Willard are earnest workers and Miss Willard does her share toward making their act interesting and attractive by wearing gowns that are not only costly, but in excellent taste, as well. Her singing is also a feature of the act, and her ability to strike and hold high note has frequently been commented upon most favorably. The team will begin their regular season at Kansas City on Sept. 19, and will make a long tour of the Orpheum Circuit. They also have the Keith and other circuits to follow, which will keep them busy until late in the Spring. Mr. Murphy will keep the act freshened up by the addition of new conversational oddities from time to time.

HIGGLEDY-PIGGLEDY.

Higgledy-Piggledy is the name chosen for the new burlesque by Edgar Smith and Maurice Levi, which will serve to introduce the new Weber-Ziegfeld Stock company at Weber's Music Hall late in September. Rehearsals of the new piece will begin on Aug. 27. The latest addition to the company is Almee Angeles, who, with her sister Leah, was a member of the Weber and Fields forces several years ago.

ANOTHER "LOOPER" KILLED.

Clarence De Ryder, a bicyclist, who was making his first attempt to loop the loop at a resort near Salt Lake City, Utah, was killed on Wednesday last. When the wheel reached the upper side of the loop it left the track and De Ryder fell on his head, breaking his neck.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

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being away on his vacation, Jess Smith, the assistant manager, courteously extended the hospitality of the house to Mr. Verstone, who speaks in high praise of Brown and Nevarro. They work with a snap and in their character songs portray the Italian, the Southern negro and the Chinaman with an equal amount of ability, and doubly appreciable to the American part of the audience, because the characters are peculiar to cosmopolitan New York. They change with rapidity and remarkably well, and I am glad to know they are doing so well. Lillian Warren sings a couple of popular American songs, illuminated by pictures. Prinz is very daring in the midst of his sixteen lions, the majority of which he has well under control, but his act is somewhat hampered by their number. Mr. Verstone amused me by informing me that the first melody played by the orchestra in their overture, "Songs of the Empire," was "Bill Bailey." They played it well, however, and perhaps there is a little excuse for it being under that heading, so exceedingly popular has it become in Great Britain. Klotz, a Japanese equilibrist, showed a more than usual ability and was instantaneously a success.

Loney Haskell sailed last week on the *Kaiser Wilhelm der Grosse*, and expects to return to these shores early next year.

Elise Fay is on a short visit to London. Her brother Hugh intends sailing shortly for the States, after having just returned from Russia.

I can verify that Pat Shea has forsaken his crutches, he being a caller at the MIRROR office to advise me of his marvelous recovery, at which I was very pleased, though he is still under the doctor's care.

Mason and Keeler were the topliners this week at the Sheffield Empire, and from reports are making a hit right along the tour.

Ida Rene, the dainty little English serio, I understand, is leaving for America shortly to appear at the Casino under the management of the Shubert Brothers.

Margaret Cornille is billed to appear at the Empire next week.

By the time this letter is published Charles Morton, of the Palace Theatre, will have celebrated his eighty-fifth birthday (Aug. 15). I feel sure that you, one and all, will join me in congratulating him.

It will be interesting to many to learn that Norma Whalley was married this week to Percival Clarke, the eldest son of the celebrated King's Counsel, Sir Edward Clarke. It is not said that she will retire from the stage and its atmosphere.

Isabel Hall, of Prince of Pilsen company, sails to-morrow for America. It is a curious fact that Eva Westcott is the only remaining woman who was originally selected for one of the principal parts.

Tom Browne leaves for Paris shortly to amuse the Parisians with his whistling, and expects to return to the Empire for an indefinite engagement from the first week of October.

Walter Vincent, of the Orpheum Theatre, Utica, sailed to-day on the *Mesaba*.

Alexia Bassian, the charming Roumanian singer, with her husband, Charles Danby, sailed Aug. 17 for New York, by the Teutonic, and from there intend going to Australia via San Francisco. Mr. Danby hopes to meet some of his old friends in New York during his short stay in that city, particularly Fred Eustis.

Frederic Melville is in town with Doris Chertney—the Motogirl—a charming little woman. He is playing several of the Barrasford houses before leaving for the continent again.

Elise Fay sailed Aug. 10, on the *Oceanic*, and her brother, Hugh, sailed on the *New York*, on the 13th. REVONOC.

WILLIAM MORRIS IS BUSY.

William Morris, the well-known vaudeville agent, who is rapidly regaining his former robust health, returned to New York from the Adirondacks yesterday and will remain for a week in order to attend to some very urgent business before going back among the pine trees for further rest and recuperation, which will last until the leaves begin to fall. Mr. Morris has been extremely active during his vacation and has put through a big deal by which he is enabled to give performers at least twenty-nine weeks of straight booking. This tour includes the Keith circuit, Percy Williams' houses and the Orpheum circuit. It is hardly necessary to say that Mr. Morris' connections give him a commanding position in the agency field, and that performers who wish to book an easy route, with jumps that do not take nearly all the salary, will consult their best interests by communicating with him at once. Mr. Morris' friends called at his office yesterday in large numbers to congratulate him on his rugged appearance, and to express the hope that the next few weeks in the mountains will put him in condition to tackle the hardest kind of work during the Winter months.

COMING FROM EUROPE.

George Fuller Golden, who has been phenomenally successful in London, but who was forced some time ago to take a long vacation on account of impaired health, has fully recovered, and will return to his native land early in December to fill vaudeville engagements. He has already been booked with Oscar Hammerstein and Percy Williams, and will be sure of a hearty welcome. Stuart, the "male Patti," who has also been abroad for several years, will come back in November. He will open in New York and will remain in America the entire season. Both artists are booked by William Morris.

CIRCUIT OF HIPPODROMES.

Thompson and Dundy, who are building a hippodrome at Sixth avenue and Forty-third street, this city, intend to establish a chain of ten similar amusement places in the principal cities of the United States. They are said to have immense capital at their disposal, and the new houses will not be of the "paper" variety. The plans for the big enterprise have not been completed as yet, and nothing definite will be done until Mr. Thompson arrives from Europe, where he has been for several weeks past, engaging novelties for the New York Hippodrome, which will be opened early in 1905.

OSCAR HAMMERSTEIN TO REST.

Resting is something entirely out of Oscar Hammerstein's line, but owing to his physician's orders he will try to learn how to do something he has never done in all his sixty years of active life. He has been suffering from insomnia for several days, and will go far into the country and try to do nothing at all for at least a month. It will be a very hard task for him to sit still, but he will try to make a success of it, as he has of a hundred and one other problems he has solved in the past.

PRESS DAY AT DREAMLAND.

The very energetic promoters of publicity who run the press bureau of Dreamland, Coney Island, entertained several hundred representatives of the papers published in New York and vicinity on Tuesday evening last. A bountiful repast was served and the visitors were afterward conducted through the various attractions and given a royal good time. The hosts of the occasion were Senator William H. Reynolds, Edward C. Boyce, George Francis Kerr, George Wotherspoon, and Sylvester Sullivan.

GERARD BACK FROM EUROPE.

Francis Gerard, the equilibrist, arrived from Europe a few days ago, after long tour of the music halls in England and the Continent. He opened at Keith's Union Square last week, beginning a tour that will carry them through all the big cities of the United States and Canada. The demand for his services has been so great that he will have to put back some of his dates in Europe in order to accommodate American managers. His act has been changed and improved in many ways since he was last seen here, and contains many novel feats.

VAUDEVILLE IN BROOKLYN.

Watson's Cosy Corner again opened its doors and last week presented a capital burlesque and much that was good in vaudeville. Tony Watkins scored the hit of the bill in his comedy singing and piano work. He is an all around comedian and his efforts met with the greatest enthusiasm. Kitty Allen Fox, as dainty, cute and interesting as ever, made every one sing and dance specialty of more than ordinary merit. Her manager, John T. Kelly, is capital. Others were Ella Shields, Orrin Troupe, and Frankie Neil. This week Tony Wilson and Heloise, Mile. Amoros, Four Emperors of Music, Curtis and Adams, and Althea Sisters.

Henderson's Music Hall offers a capital bill in the following: Victor's Band, Melani Trio, Ethel Robinson, Nina Collins, Eight English Girls, the Seyons, Watson and Hills, Mildred Hanson, the Buttons, Zinder, and the Salsbury Sisters. The Zimberoff Corinthian Four, Edwards and Bonney, and Pauline Wells.

Morrison's Theatre, Rockaway, offers Rose Coghlan and company, Dorothy Russell, Ten Broke, Lambert and company, Poly and Treak, Matthews and Ashley, and Ford and Wilson.

At Dreamland are Martin Ridgeway, Gordon Sisters, Plalkowski, Wells and Arthur, and Katherine Miley. Luna Park's vaudeville comprises Rose Sanderson, the Fairchild Trio, Harry Hart, and the Zimberoff Corinthian Four.

At Manhattan Beach are the Princess Chic, with Caroline Boelen in the title-role, at the theatre; Shannon's Band, and Pain's Fireworks are still drawing crowds on the beach. Thursday evening Pain will present the capture of Port Arthur.

At Brighton Beach Music Hall are Henry E. Dixey in David Garrick, Edna Aug., Rose Stahl and company, Sydney Grant, Vera King, Kelly and Ashby, Gebeast Sisters, and Herbert's dogs.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Louis M. Granat, who is closing a ten weeks' engagement at the New York Roof-Garden, will have a novelty act next season employing three people.

A vaudeville entertainment scheduled to take place on Saturday evening last at Freeport, L. I., for the benefit of a Protestant Episcopal church, was canceled on account of the opposition of Bishop Burgess of the Diocese of Long Island.

Barney Gerard, who wrote the two-act musical comedy which the Rose Sydell co. is using this season with success, received a wire from Kenney and Hollis, of the same co., to write them an act for immediate use. Mr. Gerard completed a military absurdity, titled "A Wooden Soldier," and hurried it to Cleveland. "Bizziling Nellie," which is the title of the musical comedy in which Rose Sydell is appearing, is said to have scored one of the biggest hits ever recorded by a burlesque attraction.

The three Yoscarrys will arrive from Europe in time to open here on Sept. 5.

W. A. Rusco, of Rusco and Holland, returned to the Richards and Pringle's Georgia Minstrels at Memphis, after a few weeks' visit on his Michigan Predicament.

Mr. and Mrs. Alfred Kelcy are on their way to the coast, where they will begin a three months' tour of the Orpheum circuit Aug. 28 at San Francisco. They will play Uncle Phineas and A Young Parson's Predicament.

William Blue is now in the employ of Rusco and Holland as director of the band with Richards and Pringle's Georgia Minstrels. The band numbers two dozen. The Four Tops, a vocal group, are recent additions to this co. J. J. Holland and two assistants will look after the interests in advance, while W. A. Rusco will handle the co. J. W. Cooper, ventriloquist, is doing a new act this season with this co., and "Boomyky," for years assistant to the late Hermann the Great, is doing illusions.

E. Will Bensley received a telegram at San Francisco, Cal., stating that his father, James Bensley, the well-known equilibrist, died on Sunday, Aug. 7, at Belleville, Can.

Celestial Lu, a new one-act play by Finley Fauley, will shortly be produced in vaudeville in this city, rehearsals having been begun last Thursday. The cast includes Krueger, George Lawrence, Ernest Maxine, Elliott, Elliott co., Richard Tapert, and Ernest Richardson.

The scene of the little play is laid in Celestial Lu's apartments in Doyers Street, Chinatown. It is being staged by Frank Dupree, and will be produced under the direction of Mrs. H. C. De Mille.

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The Unique Theatre, Indianapolis, Ind., which was formerly a store room theatre, will open Sept. 5 in a theatre building put up for its exclusive use at 411 East Washington Street. It is now being built to comply with the new building laws, and when completed will present a very beautiful and comfortable appearance.

The seating capacity will be 900 on the ground floor, and a balcony can be added later. The Unique offers refined vaudeville in two shows each evening. It was established a year ago by R. B. Thorbus. The patronage has grown so steadily that Manager Thorbus decided to put up his own building this year.

Maude Caswell, the Acrobatic Girl, opened on Aug. 15 an engagement of two months at the Theatre des Nouveautés, Cairo, Egypt. She has booked a long tour in England, beginning in midwinter, but hopes to pay a brief visit to New York before commencing this engagement.

The Smedley Sketch Club finished their season July 23 and are now at their Summer place, on the shore of Narragansett Bay, near Providence, continuing and rehearsing new sketches for the coming season.

Helene Frederick sang with great success at Arverne, L. I., on Friday, Aug. 10. Her hit of the evening was her singing of the grand scene and aria "Erlinda," especially composed for her by Frederic K. Logan. The audience cheered her after this number.

Caroline Frances Cooke has been engaged by Morgan A. Sherwood for his vaudeville production of "Mona" and will be featured in the title-role. This production, which is to be given at Proctor's Twenty-third Street Theatre commencing Aug. 29, will be one of the most pretentious ever given in a vaudeville house.

Mr. and Mrs. Swickard arrived home from Europe a few days ago and are now in Chicago, where Mr. Swickard's father is seriously ill.

Marshall P. Wilder will be kept very busy from now until he starts on his tour around the world on Oct. 1. This week he is at the Columbia Theatre, St. Louis, and next week will be at the Chicago Opera House. On Sept. 12 he will come to New York to appear for F. F. Proctor at his Newark, Twenty-third Street, and Fifth Avenue theatres. He is the first male performer to do this trick, the only other player who has accomplished it being Blanche Ring. The week following Mr. Wilder will be at the Fifty-eighth and 125th Street houses. Mr. Wilder expects to sail from San Francisco on the "Miracolla" on Oct. 15. His tour will last for about nine months, and he will be back in New York in July, 1905.

Pain's Carnival of Fire will take place at Manhattan Beach on Thursday, Aug. 25, and is expected to surpass all previous efforts in the Pyrotechnic line.

Dick and Alice McCay have signed with The Puddler for the season, to play East Side "kid" parts.

Annes Mahr, the American "Tommy Atkins," whose dancing specialty was one of the hits of the Paradise Roof-Garden last Summer, has just returned from a tour of the European halls and made her reappearance at Mr. Hammerstein's roof last night.

The vaudeville theatre at Vinewood Park, Topeka, Kan., offered Aug. 1-12 A Family Affair and Aug. 18-20 Captain Racket, presented by Lorraine Buchanan, supported by Robert A. Mansfield. An amateur contest added to the interest of the programme.

Madison Johnson, who it is claimed, stands eight feet two inches in height, is but eighteen years old, has agreed to travel in advance of John W. Vogel's Big City Minstrels for the coming season.

He will wear a red uniform and drum major's hat and will carry a sandwich sign announcing the coming of the minstrels.

Lora Palmer will again appear with Ross and Fenlon in their vaudeville work when they open their regular season at the Victoria, Sept. 19. Miss Palmer is at present spending the Summer at Dreamland, where she has in charge one of Marie Dressler's numerous concessions.

Alf Grant, who has been with the Nancy Brown co. for the last season, will return to vaudeville this Fall and offer a new monologue.

The authorities of Rockland, Md., have taken a firm stand against Sunday amusements, and have recently made several arrests of alleged violators of the Sabbath ordinances.

Harry Houdini sails for Europe to-day on the "Kronprinz Wilhelm." He will not return to America for at least two years.

Davis and Wilson are resting for a few weeks at Charlotte Beach, prior to opening at Cleveland's Chicago, after which they have a long Western tour booked. They have improved their act by the addition of several novel effects.

The Orpheus Comedy Four have been engaged for The West Point Cadet, to open at the Princess Theatre, New York, on Sept. 26.

H. C. Barnabee will make his debut in vaudeville on Sept. 5, at the Orpheum Theatre, Brooklyn.

Washer Bros., the boxing midgets, have been engaged by Jack Hoeffer to go with his Western co. this season.

The Yorkville Theatre, at Eighty-sixth Street and Lexington Avenue, will be opened on Oct. 10 at a high-class vaudeville house.

Weber and Rush will open the Mohawk Theatre in Schenectady, N. Y., with vaudeville as the attraction on Sept. 19.

An innovation has been effected with capital results at Fighting the Flames in Dreamland, Coney Island. Three elephants from Boston's Animal Show have become full fledged members of the fighting

brigade, and go about their work as if they had been trained to it for years. One elephant turns in the alarm, another holds the ladders, and the third plays the hose on the building.

The seventh annual tour of John W. Vogel's Big City Minstrels was inaugurated at Hamilton, O., Aug. 11, and the performance given this season is said to eclipse any ever offered by this organization. The Jefferson Theatre was packed and more than five hundred persons were turned away. The record of the Grand Opera House, Columbus, O., was broken on Aug. 12, and the standing room was at a premium during the four performances. Mignonne Marelles, Fred Russell, John Cattell, Louis Knetzger, Master Newton See, and the D'Elmar Troubadours provided an entertainment which is strictly up to the times.

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J. A.

Murphy AND Willard

Yes, it's a strawberry, all right!

"Have a Doughnut!"

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High-Class Music. Refined Black Face Comedy. Swell Wardrobe.

First Open Time, Oct. 24.

Last Vaudeville Engagement!

Gaston and Stone

With Hamlin and Mitchell's productions this season. Rehearsing this week.

BIG HIT IN ENGLAND!

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Aerobic Girls, Eight.—*Folies Bergeres*, Paris, France—indefinite.
 Adalini and Taylor—*Woolworth's*, Lancaster, Pa., 22-27.
 Adams, Bob—*Sleechase Pier*, Atlantic City, 22-27.
 Adams, Grace—*Gem Superior*, Minn., 22-Sept. 3, Empire, St. Paul, Minn., 5-17.
 Adams, James B.—*Luna Park*, Coney Island, N. Y., 22-27.
 Adile and Her Lions—*Sherbrooke Fair*, Canada, 20-Sept. 3.
 Aheras, The—*Fair, Willshire*, O., 22-27.
 Ainley, Josephine—*Casino, Toledo*, O., 22-27.
 Alburus and Bartham—*Cleveland's*, Chicago, 22-27.
ALDRICH, CHARLES T.—*Paradise Roof*, N. Y.—indefinite.
 Alexander and Kery—*Trent*, Trenton, N. J., 20-Sept. 3.
 Alexander, Mile—*Luna Park*, Coney Island, May 10-Sept. 3.
 Alexis and Schall—*Proctor's 5th Ave.*, N. Y., 22-27.
 Alfreno, The Marvelous—*Volks-Fest*, Union Hill, N. J., 21-28.
 Allen and Delmain—*Southern Park*, Pittsburgh, 22-27.
 Allen, Searle and Violet—*Shea's*, Toronto, 22-27.
 Olympic, Chicago, 29-Sept. 3.
 Alva—*Luna Park*, Coney Island, N. Y.—indefinite.
 Amelia Manola Family—*Lyceum*, Cleveland, O.—indefinite.
 Amros, Mile—*Watson's*, Brooklyn, N. Y., 22-27.
 Ardelle and Leale—*Arch*, Cleveland, O., 22-Sept. 3.
 Armita and Burke—*Riverton Park*, Portland, Me., 22-27.
 Armstrong and Holly—*Suburban Garden*, St. Louis, 22-27.
 Ashton, Josie—*Luna Park*, Coney Island, May 10-Sept. 3.
 Athos Four—*Casino, Toledo*, O., 22-27.
 Aug. Edna—M. H., Brighton Beach, N. Y., 22-27.
 Austin, Tossing—*Tivoli*, Melbourne, July 15-Sept. 15.
 Avery and Healy—*Bijou*, Duluth, Minn., 22-27.
 Avon Comedy Four—*Woolworth's*, Lancaster, Pa., 22-27.
 Baader and La Velle—*Fair*, Tomah, Wis., 21-27.
 Ball and Fonda—*Green Front*, Deadwood, S. D.—indefinite.
 Banda Napoli—*Crescent Park*, Providence, R. I.—indefinite.
 Bandy and Wilson—*Cleveland's*, Chicago, 22-27.
 Bard Brothers—G. O. H., Pittsburgh, Pa., 22-27.
 Barlows, The—*Fair, Newark Valley*, N. Y., 22-27.
 Barrett Sisters—*Reservoir Park*, Richmond, Va., 22-27.
 Barrington, Joseph—*Empire, Hastings, Eng.*, 22-27.
 Balletts, Musical—*Forest Park*, Palmer, Mass., 22-27.
 Basque Quartette—*Casino, Toledo*, O., 22-27.
 Baums, Three Marvelous—*Exposition*, St. Louis—indefinite.
 Bayes, Nora—*Forest Park*, Kansas City, 21-27.
Park Highlands, St. Louis, 28-Sept. 3.
 Beardley Sisters—*Governor's*, Atlantic City, 22-Sept. 3.
 Beecher, Will S.—*Bijou*, Norfolk, Va., 22-27.
 Beldoff, Mr. and Mrs. Al. G.—*Comique*, Spokane, Wash., 22-Sept. 3.
 Bell Senator Frank—*Olympic Park*, McKeesport, Pa., 22-27.
 Bemer, Emelie—*Lakeview Park*, Lowell, Mass., 22-27.
BERGERE, VALERIE—C. O. H., Chicago, 22-27.
 Olympic, Chicago, 29-Sept. 3.
 Berry and Berry—*Parc, Athol*, Mass., 22-27.
 Mayflower, 29-Sept. 3.
 Bicks and Watson—*East End Park*, Memphis, Tenn., 21-27.
 Black, Kathryn—*Proctor's 5th Ave.*, N. Y., 22-27.
 Blockson and Burns—*Ingersoll Park*, Des Moines, Ia., 22-27.
 Bohé and Hyers—*Casino, Rocky Point*, R. I., 21-Sept. 10.
 Bonney, Prof.—A. and S. Boston, 22-27.
 Bonney and Nevaro—*Olympic, Chicago*, 22-27.
Haymarket, Chicago, 29-Sept. 3.
 Bradshaw, Charles H.—*Temple*, Detroit, 22-27.
Shea's, Buffalo, 29-Sept. 3.
 Bradsons, Four—*Cascade Park*, Newcastle, Pa., 22-27.
 Brandon and Wiley—*Woolworth's*, Lancaster, Pa., 22-27.
 Brinkley, David and Carrie—*Pier, Arverne*, L. I., 22-27.
Southern Park, Pittsburgh, Pa., 29-Sept. 3.
 Brittons, The—*Henderson's*, Coney Island, N. Y., 22-27.
 Brooks, Herbert—*Shea's*, Toronto, Can., 22-27.
Empire, Cleveland, O., 29-Sept. 3.
 Brooks Brothers—*Mayflower*, Mass., 22-27.
Dreamland, New Haven, Conn., 29-Sept. 3.
 Brooks, Jeannette—*Rocky Point*, Providence, R. I., 21-27.
 Brott, J. Jefferson—*Crystal*, Milwaukee, Wis.—indefinite.
 Brown and Ellis Sisters—*Proctor's 5th Ave.*, N. Y., 22-27.
 Brown, Harrison and Brown—*Suburban Park*, St. Louis, 21-27.
 Brown, Herbert—*Shea's*, Lawrence, Mass., 29-Sept. 3.
 Brown and Wright—*Almeda Park*, Butler, Pa., 22-27.
 Brown, Harry—*Idora Park*, Youngstown, O., 22-27.
Whistling Tom—Empire, London, Eng.—indefinite.
Brooks Brothers—Mayflower, N. Y.—indefinite.
Freeze Dogs—Suburban Garden, St. Louis, 22-27.
Fuller, Ida M.—Follies Marigny, Paris, France, 1-Sept. 3.
Gilagher and Hill—Keith's, N. Y., 22-27.
Gardner and Madden—Boulevard, Medford, Mass., 22-27.
Gardner Children—Metropolitan, Duluth, Minn.—indefinite.
Garson, Marion—Freebody Park, Newport, R. I., 22-27.
Sheedy's—New Bedford, Mass., 29-Sept. 3.
Gash Sisters—Hammerstein's, N. Y., 22-27.
Gavin and Platt—Lakemont Park, Altoona, Pa., 21-27.
Gay the Great—Waverly Park, Lansing, Mich., 21-27.
Gebest Sisters—M. H., Brighton Beach, N. Y., 22-27.
Gerard, Francis—Keith's, Philadelphia, 22-27.
Gilbert, John D.—Howard, Boston, 22-27.
Fox, May Joyce—Crystal, Milwaukee—indefinite.
Freeze Dogs—Suburban Garden, St. Louis, 22-27.
Fox and Ward—Novelties, Fresno, Cal., 22-27.
Fox, May Joyce—Crystal, Milwaukee—indefinite.
Freeze Dogs—Suburban Garden, St. Louis, 22-27.
Fowler, Berlie—Proctor's, 23d St., N. Y., 22-27.
Fox, May Joyce—Crystal, Milwaukee—indefinite.
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We enclose a sample card from our filing cabinet referring to and digesting the press clippings in our scrap-books in relation to that particular project.

At any time any of your clients may wish to study at close range our methods of handling your clippings, we shall be very glad to have them inspect our system.

Yours very truly,

THE NEW YORK THEATRICAL STOCK EXCHANGE.

BIJOU THEATRE, NASHVILLE, TENN., Project No. G-93.	
CHARACTER PROJECT	Building new theatre
LOCATION	Site of former Grand Opera House
OWNER	Bijou Company, Richmond, Va.
PROMOTERS	Jake Wells
LESSEE	Operated by owner
MANAGER	Jake Wells
ARCHITECT	Fuller Claflin, 1440 Broadway, N. Y.
CONTRACTOR	Amalgamated Theatre Bldg. Assoc., 1440 B'way, City
BURNED	January, 1901
RUMOR	To be rebuilt, see clippings No. 641a, 1587b, 2375, 2606, 3375, 3479
BUILDING	Contracts let April 7, 1904
OPENED	To be opened about Sept 15, '04
BULLETIN	Mailed
REMARKS	Bldg. under roof July 1st, 1904

FORM OF CONTRACT, TILL FORBID.

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